

| <b>EL NUEVO ARTE DE HACER LIBROS</b>                                                                                                                                         | <b>THE NEW ART OF MAKING BOOKS</b>                                                                                                                           | <b>THE OLD ART OF MAKING BOOKS</b>                                                                  | <b>ANNOTATIONS</b> |
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| <b>Qué es un libro</b>                                                                                                                                                       | <b>What a book is / What is a book?</b>                                                                                                                      | <b>What a book is / What is a book?</b>                                                             |                    |
| Un libro es una secuencia de espacios.                                                                                                                                       | A book is a sequence of spaces.                                                                                                                              | A book is a sequence of spaces.                                                                     |                    |
| Cada uno de esos espacios es percibido en un momento diferente: un libro es también una secuencia de momentos.                                                               | Each one of those spaces is perceived in a different moment: a book is also a sequence of moments.                                                           | A book is also a sequence of moments: of steps in a process.                                        |                    |
| Un libro no es un estuche de palabras, un saco de palabras, un soporte de palabras.                                                                                          | A book is not a container for words, a sack for words, or a substrate for words.                                                                             | A book is not a sack for text and images, a container for content, or a substrate for concepts.     |                    |
| Un escritor, contrariamente a la opinión popular, no escribe libros.                                                                                                         | A writer, contrary to popular opinion, does not write books.                                                                                                 | Books, contrary to popular opinion, are not for reading.                                            |                    |
| Un escritor escribe textos.                                                                                                                                                  | A writer writes texts.                                                                                                                                       | They are for making.                                                                                |                    |
| El que un texto esté contenido en un libro se debe únicamente a la dimensión de dicho texto o, tratándose de varios textos cortos (poemas, por ejemplo), al número de ellos. | That a text is contained in a book is owed only to the dimensions of said text or, in the case of various short texts (poems, for example), to their number. | They may incorporate texts, which must also be made.                                                |                    |
| Un texto literario (prosa) contenido en un libro ignora el hecho de que éste es una secuencia espacio-temporal autónoma.                                                     | A literary text (prose) contained in a book ignores the fact that this thing, the book, is an autonomous space-time sequence.                                | The dimensions of the text can be measured in picas, or in the case of very small texts, in points. |                    |
| Una serie de textos más o menos                                                                                                                                              | A series of more or less short texts (poems                                                                                                                  | A series of more or less short texts is called                                                      |                    |

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| cortos (poemas o no), distribuidos en un libro según cierto orden propio, manifiesta la naturaleza secuencial del libro.                                              | or otherwise), distributed in a book according to a specific self ordering, reveals the innate sequential nature of the book.                        | sorts. By this definition, even a piece of punctuation is a text. If the texts have a self-ordering, they must have been pied. Sorts, pied or otherwise, are made out of lead, tin, and antimony, like language. |                                                                |
| La manifiesta, acaso la usa. Pero no la aprovecha, no la incorpora, no la asimila.                                                                                    | It reveals it, perhaps even uses it. But it doesn't take advantage of it, embody it, integrate it.                                                   | The artists' book reveals the book, perhaps even uses it. But it doesn't take advantage of it, embody it, integrate it.                                                                                          |                                                                |
| El lenguaje escrito es una secuencia de signos desplegados en el espacio, cuya lectura transcurre en el tiempo.                                                       | Written language is a sequence of signs, unfolded into space, whose reading happens in time.                                                         | Making books is a sequence of processes, unfolding into space, whose making happens in time.                                                                                                                     |                                                                |
| El libro es una secuencia espacio-temporal.                                                                                                                           | The book is a space-time sequence.                                                                                                                   | The making is a space-time sequence.                                                                                                                                                                             |                                                                |
| El libro existió originalmente como recipiente de un texto (literario).                                                                                               | The book existed originally as a receptacle of (literary) texts.                                                                                     | The book existed originally as sewing.                                                                                                                                                                           |                                                                |
| Pero el libro, considerado como una realidad autónoma, puede contener cualquier lenguaje (escrito), no sólo el literario, e incluso cualquier otro sistema de signos. | But the book, considered as an autonomous reality, can contain any (written) language, not just the literary kind, including other systems of signs. | But the book can include any kind of thread, not just the literary kind.                                                                                                                                         |                                                                |
| De entre los lenguajes, el literario (prosa y poesía) no es el que mejor se acopla a la naturaleza del libro.                                                         | Among the kinds of language, literature (prose and poetry) is not the best suited to the nature of the book.                                         | Among the kinds of threads, literature is not best suited to the nature of the book. Regardless, if used, it should be lightly waxed.                                                                            |                                                                |
| Un libro puede ser el recipiente accidental de un texto cuya estructura es diferente del libro: son los libros de                                                     | A book can be the accidental receptacle of a text—a text whose structure is different from that of the book: the books of                            | The books of bookstores and libraries are books at their most essential: repetitious forms, volumes on shelves, volumes of                                                                                       | Carrión would later refer to libraries as cemeteries of books: |

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| las librerías y las bibliotecas.                                                                                                                                                                 | bookstores and libraries.                                                                                                                                                                                   | shelves.                                                                                                                                                                                           | <p>“Figuratively and literally, libraries are cemeteries for books. What are paperback best sellers if not ashes, shadows, smoke? Every bestseller testifies to the fact that the fire of language (in its literary forms) has been extinguished.”</p> |
| Un libro puede existir también como una forma autónoma y suficiente en sí misma, incluyendo acaso un texto que acentúa, que se integra, a esa forma: aquí empieza el arte nuevo de hacer libros. | A book may also exist as an autonomous and self-sufficient form, and may even include a text that that integrates itself into—that accentuates—that form: this is where the new art of making books begins. | A book may exist as an autonomous and self-sufficient body. It may even include a soul that integrates itself into--that accentuates--that body: this is where the old art of making books begins. |                                                                                                                                                                                                                                                        |
| En el arte viejo el escritor se cree inocente del libro real. Él escribe el texto. El resto lo hacen los lacayos, los artesanos, los obreros, los otros.                                         | In the old art, the writer feigns an innocence of the true book. He writes the text. The rest is done by the servants, the craftspeople, the workers: other hands.                                          | In the new art, the artist feigns innocence of the body. He begins with the concepts. The rest is done by the hands, sometimes other hands.                                                        |                                                                                                                                                                                                                                                        |
| En el arte nuevo la escritura del texto es sólo el primer eslabón en la cadena que va del escritor al lector. En el arte nuevo el escritor asume la responsabilidad del proceso entero.          | In the new art, writing the text is just the first link in the chain that goes from the writer to the reader. In the new art, the writer assumes the responsibility for the whole process.                  | In the old art, making the text is just the first link in the chain that goes from the maker to the reader. In the old art, the maker assumes the responsibility for the whole process.            |                                                                                                                                                                                                                                                        |
| En el arte viejo el escritor escribe textos.                                                                                                                                                     | In the old art the writer writes texts.                                                                                                                                                                     | In the new art the book artist makes Artists’ Books.                                                                                                                                               |                                                                                                                                                                                                                                                        |

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| En el arte nuevo el escritor hace libros.                                                                                                                                     | In the new art the writer makes books.                                                                                                                            | In the old art, the maker makes things.                                                                                                                                |  |
| Hacer un libro es actualizar su ideal secuencia espacio-temporal por medio de la creación de una secuencia paralela de signos, lingüísticos o no.                             | Making a book is elevating its ideal space-time sequence through creating a parallel sequence of signs, linguistic or otherwise.                                  | Making a book is elevating its material so the material itself may be seen, through creating a sequence of making processes, linguistic or otherwise.                  |  |
| <b>Prosa y poesía</b>                                                                                                                                                         | <b>Prose and Poetry</b>                                                                                                                                           |                                                                                                                                                                        |  |
| En un libro viejo todas las páginas son iguales.                                                                                                                              | In an old book all of the pages are the same.                                                                                                                     | In a new book all of the pages are different, though sequenced.                                                                                                        |  |
| El escritor siguió, al escribir su texto, únicamente las leyes secuenciales del lenguaje, que no son las leyes secuenciales del libro.                                        | The writer followed, when writing his text, just the sequential laws of language, which are not the sequential laws of the book.                                  | To write a new book the writer follows, when writing his text, the sequential laws of Keith Smith. If the writer does not, the book must be particularly well-printed. |  |
| Las palabras pueden ser diferentes en cada página; pero cada página, en tanto que tal, es idéntica a las precedentes y a las que siguen.                                      | Words may vary from page to page; but every page, as a unit, is identical to the previous page, and to those that follow.                                         | In the new art, words may vary from page to page.                                                                                                                      |  |
| En el arte nuevo cada página es diferente; cada página es creada como un elemento individual de una estructura (el libro) en la que tiene una función particular que cumplir. | In the new art each page is different; each page is created as an individual element of the structure (the book), with a particular work to accomplish within it. | In the old art, each page is the same, but pulled from the vat in a discreet moment.                                                                                   |  |
| En el lenguaje hablado y escrito los pronombres sustituyen a los nombres, evitando repeticiones cansadas y superfluas.                                                        | In spoken and written language pronouns take the place of nouns, which avoids unnecessary and tiring repetition.                                                  | The moments are the book.                                                                                                                                              |  |
| En el libro, compuesto de elementos,                                                                                                                                          | In the book, which is composed of                                                                                                                                 | In the book, which is composed of                                                                                                                                      |  |

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| de signos, como el lenguaje, ¿qué cosa hace el papel de los pronombres, evitando repeticiones cansadas y superfluas?                                                                                                                             | elements, or signs, like language, what performs the role of pronouns? What avoids unnecessary and tiring repetition?                                                                                  | time-based processes, which repetitions are tiring, but necessary?                                                                                                                                                |  |
| Este es un grave problema del arte nuevo, que el viejo no sospecha siquiera.                                                                                                                                                                     | This is a serious problem for the new art, which the old one does not even suspect.                                                                                                                    | This is a serious problem for the old art, which the new one does not even suspect.                                                                                                                               |  |
| Un libro de quinientas páginas, o de cien y hasta de veinticinco, en que todas las páginas son iguales, es un libro aburrido en tanto libro, por más emocionante que pueda ser el contenido de las palabras del texto impreso sobre las páginas. | A book of five hundred pages, or of 100 or even 25, in which all the pages are the same, is a boring book <i>as a book</i> , as compelling as the words of the text printed on the pages might be.     | A book of five hundred pages, or of 100 or even 25, in which all the pages integrate “form” and “content” is boring as <i>a book</i> , as compelling as the text, images, and structure may be.                   |  |
| Una novela, de un escritor genial o de un autor infame, es un libro donde no pasa nada.                                                                                                                                                          | A novel, from a brilliant writer or a bad one, is a book where nothing happens.                                                                                                                        | An artists’ book, from a brilliant artist or a bad one, is a book where nothing happens.                                                                                                                          |  |
| Todavía hay, y siempre habrá, gente a la que le gusta leer novelas. También habrá siempre gente a la que le gusta jugar ajedrez, o contar chismes, o bailar mambo, o comer fresas con crema.                                                     | There are still--and there will always be--people who like to read novels. There will also always be people who like to play chess, or tell jokes, or dance the mambo, or eat strawberries with cream. | There are still--and there will always be--people who think in terms of “content” and “form.” There will also always be people who like photopolymer, or non-adhesive structures, or the text:image relationship. |  |
| A diferencia de las novelas, donde no pasa nada, en los libros de poesía pasa a veces algo, aunque poquísimo.                                                                                                                                    | As opposed to in novels, where nothing ever happens, in books of poetry something happens sometimes, though very little.                                                                               | As opposed to in artists’ books, where nothing ever happens, in old books something happens sometimes, though very little.                                                                                        |  |
| Una novela en que no se usan                                                                                                                                                                                                                     | A novel in which no capital letters are                                                                                                                                                                | An artist book in which different                                                                                                                                                                                 |  |

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| mayúsculas, o en que se emplean diferentes tipos de letras, o en que se intercalan fórmulas químicas, etc. sigue siendo una novela, o sea, un libro aburrido que hace cara de no serlo.           | used, or in which different letterforms are employed, or into which chemical formulas slip, etc. is still a novel, in other words, a boring book pretending not to be one.                    | letterforms or materials are employed, or into which chemical formulas slip, etc. is still an artist book, in other words, a boring book pretending not to be one.                                        |                                                                                             |
| Un libro de poemas contiene tantas o más palabras que una novela, pero usa siempre el espacio real, físico, sobre el que ellas aparecen, de un modo más intencionado, más evidente, más profundo. | A book of poems contains as many or more words as a novel, but it always uses the real, physical space in which they appear, in a more evident, intentional, and deep way.                    | An old book contains as many or more letterforms or materials as a new book, but it uses them in a more discrete, unintentional but deep way.                                                             |                                                                                             |
| Porque para transcribir el lenguaje poético sobre el papel es necesario traducir tipográficamente las convenciones propias del lenguaje poético.                                                  | Because to capture poetic language on paper you must translate, typographically, the customs unique to poetic language.                                                                       | Because to capture an old books' language you must translate the customs unique to books in a specific time and place.                                                                                    |                                                                                             |
| La transcripción de la prosa necesita de poca cosa: signos de puntuación, mayúsculas, diversos márgenes.                                                                                          | Transcribing prose needs just a few things: punctuation, capital letters, a variety of margins.                                                                                               | Making books needs just a few things: paper, thread, a variety of leathers.                                                                                                                               |                                                                                             |
| Todas estas convenciones son originalísimas y hermosas invenciones, pero por ser de uso tan cotidiano no reparamos ya en ellas.                                                                   | All of these conventions are innovative and beautiful inventions, but because of their banality we no longer notice them.                                                                     | All of those conventions are innovative and beautiful, but because of the time they imply we prefer not to notice them.                                                                                   |                                                                                             |
| La transcripción de la poesía, lenguaje más elaborado, usa signos menos cotidianos. La mera necesidad de crear los signos apropiados a la transcripción del lenguaje poético, nos                 | Transcribing poetry—more elaborate language—uses less everyday signs. The mere necessity of creating the signs appropriate for transcribing poetic language, calls our attention to this very | The mere necessity of choosing the mediums appropriate for transcribing an old books' language, calls our attention to this very simple fact: making a book is a different act than conceiving it in your | “The book in your head does not exist.”<br>-Krista Narciso, quoting Barb Tetenbaum, I think |

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| llama la atención sobre este hecho tan sencillo: que escribir un poema sobre un papel es un acto <i>diferente</i> de escribirlo en la imaginación.                                                                      | simple fact: writing a poem on paper is a different act than writing it in your imagination.                                                                                                               | imagination.                                                                                                                                                     |                                                                                                                                                                                                 |
| La poesía es canto, repiten los poetas.                                                                                                                                                                                 | Poets are always saying that poetry is spoken.                                                                                                                                                             | Artists are always saying that books are ideas.                                                                                                                  |                                                                                                                                                                                                 |
| Pero no la cantan. La escriben.                                                                                                                                                                                         | But they don't recite it. They write it.                                                                                                                                                                   | But they don't think them. They make them.                                                                                                                       |                                                                                                                                                                                                 |
| El hecho es que la poesía, tal y como se da "naturalmente" en nuestra realidad, es poesía escrita e impresa, no cantada y dicha.                                                                                        | The fact is that poetry, in its most natural state today, is poetry that's written and printed, not said and sung.                                                                                         | The fact is that books, in its most natural state today, are still made, not simply conceived as abstractions.                                                   |                                                                                                                                                                                                 |
| Y con esto la poesía no ha perdido nada.                                                                                                                                                                                | But with this poetry has lost nothing.                                                                                                                                                                     | With this books have neither lost nor gained anything.                                                                                                           |                                                                                                                                                                                                 |
| Ha ganado, eso sí, una realidad espacial de la que carecían las tan añoradas poesías cantada y dicha.                                                                                                                   | It's won. It's won a spatial reality—that the sung and spoken poetry we yearn for was missing.                                                                                                             |                                                                                                                                                                  |                                                                                                                                                                                                 |
| <b>El Espacio</b>                                                                                                                                                                                                       | <b>Space</b>                                                                                                                                                                                               |                                                                                                                                                                  |                                                                                                                                                                                                 |
| Hace años, pero muchos años, que los poetas han explotado intensiva y eficazmente las posibilidades espaciales de la poesía. Pero sólo la llamada poesía concreta, o últimamente, visual, lo ha declarado abiertamente. | It's been years, so many years, since poets, intensively and effectively, exploded poetry's spatial possibilities. But only what's been called concrete, or lately, visual poetry, has openly declared it. | It's been centuries (since their invention) that books, intensively and effectively, have exploded spatial possibilities. But only some have openly declared it. | Carrión identifies "the concrete poets of the first hour" to be "Gomringer, De Campos, Diaz-Pino, Fällström, Rühm, etc." Concrete poetry emerged from Brazil in the 1950s and 60s, where it was |

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|                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                          |                                                                                                                                                       | exhibited alongside “concrete” visual art, eventually adopting the same name. |
| Que un verso termine a media línea, que un verso tenga un margen mayor o menor, que entre dos versos haya un espacio grande o pequeño, todo esto es exploración del espacio.                                                                                                  | When a verse ends halfway through a line, when a verse has a larger or smaller margin, when there’s a larger or smaller space between verses—all this is an exploration of space.                                                                        | A book itself is an exploration of space.                                                                                                             |                                                                               |
| No es que un texto sea poesía porque utiliza el espacio de un modo determinado, es que la utilización del espacio es un rasgo de la poesía escrita.                                                                                                                           | It’s not that using space in a predetermined way makes a text a poem. It’s that using space is a characteristic of written poetry.                                                                                                                       | It’s not using space in a predetermined way that makes a book. It’s that using, creating or distorting space is an essential characteristic of books. |                                                                               |
| El espacio es la música de la poesía no cantada.                                                                                                                                                                                                                              | The blank space is the music of the poetry we no longer sing.                                                                                                                                                                                            | The blank space is an illusion. It does not exist.                                                                                                    |                                                                               |
| La introducción del espacio en la poesía (o más bien de la poesía en el espacio) es un acontecimiento enorme, de consecuencias literalmente incalculables.                                                                                                                    | The introduction of space to poetry (or rather, of poetry into space) is an enormous event, with literally incalculable consequences.                                                                                                                    | The introduction of space into books (or rather, of books into space) is an enormous event, with literally incalculable consequences.                 |                                                                               |
| Una de esas consecuencias es la poesía concreta y/o visual, cuya aparición no es una extravagancia en la historia de la literatura, sino el desarrollo natural, inevitable, de la realidad espacial que adquirió el lenguaje desde el momento en que se inventó la escritura. | One of those consequences is concrete and/or visual poetry, whose appearance isn’t an idiosyncrasy in the history of literature, but a natural—inevitable—evolution of the spatial reality of language, which it gained the moment writing was invented. | Those consequences are both material and immaterial, but a natural --inevitable-- evolution of the spatial reality of the world.                      |                                                                               |



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| La poesía del arte viejo utiliza el espacio, si bien vergonzosamente.                                                                                                         | The poetry of the old art uses space, but timidly.                                                                                                                      | The books of the old art use space, delicately but not timidly.                                                                                                                      |  |
| Esa poesía establece una comunicación intersubjetiva.                                                                                                                         | That poetry establishes intersubjective communication.                                                                                                                  | All books establish intersubjective communication.                                                                                                                                   |  |
| La comunicación intersubjetiva ocurre en un espacio abstracto, ideal, impalpable.                                                                                             | Intersubjective communication occurs in an abstract, ideal, imperceptible space.                                                                                        | Intersubjective communication occurs in an abstract, ideal, imperceptible space but <i>through</i> a tangible medium (still).                                                        |  |
| En el arte nuevo (del que la poesía concreta es sólo un caso) la comunicación sigue siendo intersubjetiva, pero se establece en un espacio concreto, real, físico: la página. | In the new art (of which concrete poetry is just one example), communication is still intersubjective, but it set up within a real, physical, concrete space: the page. | In the old art communication is also intersubjective, but set up within a real, physical, concrete space: the hands.                                                                 |  |
| Un libro es un volumen en el espacio.                                                                                                                                         | A book is a volume in space.                                                                                                                                            | A book is a volume in space.                                                                                                                                                         |  |
| Es el terreno real de la comunicación por la palabra impresa: su aquí y ahora.                                                                                                | It is the true home of communication through the printed word: its here and now.                                                                                        | It is the true home of telecommunication: it was there and then, it is here and now.                                                                                                 |  |
| La poesía concreta representa una alternativa a la poesía.                                                                                                                    | Concrete poetry represents an alternative to poetry.                                                                                                                    | Check back in on the writing process! As we finish the project, we'll continue the informal publication of <i>The Old Art of Making Books</i> here--and possibly in print form, too. |  |
| El libro, considerado como una secuencia espacio-temporal autónoma, ofrece una alternativa a todos los géneros literarios existentes.                                         | The book, considered as an autonomous space-time sequence, offers an alternative to all the extant literary genres.                                                     |                                                                                                                                                                                      |  |
| El espacio existe fuera de la                                                                                                                                                 | Space exists outside of subjectivity.                                                                                                                                   |                                                                                                                                                                                      |  |

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| subjetividad.                                                                                                                                                                               |                                                                                                                                                                                                   |  |                                                   |
| Si dos sujetos se comunican <i>en</i> el espacio, el espacio es un elemento de la comunicación. El espacio modifica la comunicación. El espacio impone sus propias leyes a la comunicación. | If two subjects communicate with each other <i>in</i> space, the space is an element of the communicating. The space modifies the communication. The space imposes its own laws of communication. |  |                                                   |
| La palabra impresa está presa el la materia del libro.                                                                                                                                      | The book takes the printed word prisoner.                                                                                                                                                         |  | In the Spanish, ‘prisoner’ rhymes with ‘printed’. |
| ¿Qué es más significativo: el libro o el texto que lo contiene?                                                                                                                             | Which is more important: the book or the text it contains?                                                                                                                                        |  |                                                   |
| ¿Qué fue primero: el huevo o la gallina?                                                                                                                                                    | Which was first: the chicken or the egg?                                                                                                                                                          |  |                                                   |
| El arte viejo supone que la palabra impresa está impresa en un espacio ideal.                                                                                                               | The old art supposes that the printed word is printed in an ideal space.                                                                                                                          |  |                                                   |
| El arte nuevo sabe que el libro es un objeto de la realidad exterior, sujeto a condiciones objetivas de percepción, existencia, intercambio, consumo, utilización, etc.                     | The new art knows that the book is an object of reality outside itself, subject to objective conditions of perception, existence, exchange, consumption, and use, etc.                            |  |                                                   |
| La manifestación objetiva del lenguaje puede considerarse en un momento y un espacio aislado; es la página; o en una secuencia de espacios y momentos: es el libro.                         | The objective appearance of language could be considered in an isolated moment and space, or in a sequence of spaces and moments: the book.                                                       |  |                                                   |
| No hay, ni habrá ya, nueva literatura.                                                                                                                                                      | There isn’t, and there won’t be, any new literature.                                                                                                                                              |  |                                                   |

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| Habr , tal vez, nuevas maneras de comunicar que incluyan al lenguaje, o basadas en  l. | But there might be new ways to communicate—ways that include language, or are based on it. |  |                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| En tanto que medio de comunicaci n, la literatura ser  siempre vieja literatura.       | As a medium of communication, literature will always be old literature.                    |  | This title of this essay references an early 17th century poem by Lope de Vega called <i>The New Art of Writing Plays in Our Time</i> . Almost all of Carri n’s sequences of poems begin by quoting a couple verses of older literature, and then proceed to deconstruct them into their rhyme scheme, rhythms, or shape on the page. He most frequently quotes both obscure and well-known medieval and early modern Iberian poets. |
| <b>El lenguaje</b>                                                                     | <b>Language</b>                                                                            |  | Carri n said, “I don’t call myself a writer because I use language, as I say, from a non-linguistic point of view, but I consider myself to be a writer in the sense that I think my work is important for language.”                                                                                                                                                                                                                |

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| El lenguaje transmite ideas, o sea, imágenes mentales.                                                                                                                           | Language transmits ideas—or rather, mental images.                                                                                                   |  |                                                                                                                                                                      |
| La transmisión de imágenes mentales parte siempre de intención: hablamos para transmitir esta y no aquella imagen.                                                               | The transmission of mental images always departs from intention: we speak to transmit this image—not that image.                                     |  |                                                                                                                                                                      |
| El lenguaje de todos los días y el lenguaje del arte viejo tienen esto en común: que ambos son lenguajes intencionados, ambos quieren transmitir determinadas imágenes mentales. | Everyday language and the language of the old art have this in common: both are intentional languages; both wish to transmit specific mental images. |  |                                                                                                                                                                      |
| En el arte viejo las palabras, su sentido, son las portadoras de la intención del autor.                                                                                         | In the old art, words, and their meaning, are what convey the intention of the author.                                                               |  |                                                                                                                                                                      |
| Como el sentido de las palabras es indefinible, así es la intención del autor insondable.                                                                                        | But just like the meanings of words are undefinable, the intention of the author is unfathomable.                                                    |  | Intentional fallacy - (in literary theory) the fallacy of basing an assessment of a work on the author's intention rather than on one's response to the actual work. |
| Toda intención supone un propósito, una utilidad.                                                                                                                                | Every intention implies a purpose, a use.                                                                                                            |  |                                                                                                                                                                      |
| El lenguaje de la vida cotidiana es intencional, o sea, utilitario; sirve para transmitir ideas y sentimientos, para                                                             | The language of everyday life is intentional, or rather, utilitarian: it works to transmit ideas and feelings, to explain,                           |  |                                                                                                                                                                      |

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| exponer, para declarar, para convencer, para invocar, para acusar, etc.                                                                                                                                                                                                                       | declare, convince, appeal, accuse, etc.                                                                                                                                                                                                                               |  |  |
| El lenguaje del arte viejo es también intencional, o utilitario.                                                                                                                                                                                                                              | The language of the old art is also intentional, or utilitarian.                                                                                                                                                                                                      |  |  |
| Ambos lenguajes se diferencian sólo en su forma exterior.                                                                                                                                                                                                                                     | Both languages are only different in their outward appearance.                                                                                                                                                                                                        |  |  |
| El lenguaje del arte nuevo es radicalmente diferente del cotidiano. Desatiende las intenciones, la utilidad, y se vuelve sobre sí mismo, se investiga a sí mismo, en busca de formas, de series de formas, de nacimiento a, se acoplen con, se desplieguen en, secuencias espacio-temporales. | The language of the new art is radically different from the everyday. It ignores intentions, usefulness, and becomes only itself, studying itself, looking for forms and series of forms; forms that give birth, that adapt to, that unfold in, space-time sequences. |  |  |
| Las palabras en un libro nuevo no son portadoras de mensaje, las mensajeras del alma, la moneda corriente de la comunicación.                                                                                                                                                                 | The words in a new book are not bearers of a message, or the messengers of the soul, or even the common currency of communication.                                                                                                                                    |  |  |
| Ésas ya las nombró Hamlet, gran lector de libros: palabras, palabras, palabras.                                                                                                                                                                                                               | Those words were what Hamlet, a great reader of words, referred to: words, words, words.                                                                                                                                                                              |  |  |
| Las palabras del libro nuevo están allí no para transmitir ciertas imágenes mentales con determinada intención.                                                                                                                                                                               | The words of the new book are there not to transmit certain mental images with a specific intention.                                                                                                                                                                  |  |  |
| Están allí para formar, junto con otros                                                                                                                                                                                                                                                       | They are there to form, in conjunction with                                                                                                                                                                                                                           |  |  |

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| signos, una secuencia espacio-temporal que identificamos con el nombre de libro.                                                                                                                                                                                                                                         | other signs, a space-time sequence that we identify with the name of 'book.'                                                                                                                                                                                     |  |                                                                                                                        |
| Las palabras del libro nuevo pueden ser originales del autor o ajenas.                                                                                                                                                                                                                                                   | The words of the new book can originate with the author—or not.                                                                                                                                                                                                  |  |                                                                                                                        |
| Un escritor del arte nuevo escribe muy poco o de plano no escribe.                                                                                                                                                                                                                                                       | The writer of the new art writes very little, or simply just doesn't write.                                                                                                                                                                                      |  |                                                                                                                        |
| El libro más hermoso y perfecto del mundo es un libro con las páginas en blanco, como el lenguaje más completo es el que queda más allá de lo que las palabras del hombre pueden decir. Todo libro del arte nuevo es una búsqueda de esa absoluta blancura, del mismo modo que todo hablar es una búsqueda del silencio. | The most beautiful and perfect book in the world is a book with blank pages, just like the most complete language is unspeakable. Every book in the new art is a quest for that absolute whiteness, in the same way that all all speech is a search for silence. |  |                                                                                                                        |
| La intención es la madre de la retórica.                                                                                                                                                                                                                                                                                 | Intention is the mother of rhetoric.                                                                                                                                                                                                                             |  | “The difference between poetry and rhetoric is being ready to kill yourself instead of your children.”<br>-Audre Lorde |
| Las palabras no pueden dejar de significar algo, pero sí pueden ser despojadas de intencionalidad.                                                                                                                                                                                                                       | Words can't stop meaning something, but they can be stripped of intentionality.                                                                                                                                                                                  |  |                                                                                                                        |
| Un lenguaje no intencional es un lenguaje abstracto: no refiere a una realidad concreta.                                                                                                                                                                                                                                 | A language, with no intentionality, is an abstract language: it does not refer to a concrete reality.                                                                                                                                                            |  |                                                                                                                        |

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| Paradoja: para poder manifestarse él mismo concretamente, el lenguaje necesita volverse primero abstracto.                                                                                                           | A paradox: to be just itself, language must first become abstract.                                                                                                                                      |  | “To see is to forget the name of the thing one sees.” -Paul Valery                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Lenguaje abstracto quiere decir que las palabras no están ligadas a ninguna intención particular; que la palabra "rosa" no es ni la rosa que yo veo, ni la rosa que un personaje más o menos imaginario dice que ve. | Abstract language means that words aren't yoked to any particular intention; that the word 'rose' is neither the rose that I see, nor the rose that another character (imaginary or not) says they see. |  | This may be a reference to a sequence of poems Carrión had written the year before called “Derivative Poems.” It begins with a late 16th-century troubadour verse by Esteban de Zafra about a rose. In the next iteration, Carrión erases every word in the poem except “rose” or “rose bush.” The subsequent poems appear to also be erasures of the initial verse, but upon closer examination are ‘fake’ erasures—they all isolate a single word, and are shaped like the model poem, but those words cannot in fact be found in the original poem. |
| En el lenguaje abstracto del arte nuevo la palabra "rosa" es la palabra "rosa." Significa todas las rosas y no significa ninguna.                                                                                    | In the abstract language of the new art, the word 'rose' is the word 'rose.' It means every rose. And it means none of them.                                                                            |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| ¿Cómo lograr que una rosa no sea la                                                                                                                                                                                  | How to achieve a rose that is neither mine                                                                                                                                                              |  | “There's no such thing as                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

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| mía ni la suya, sino la de todos, o sea, la de ninguno?                                                                                                                    | nor theirs, but everyone's, or rather, no one's?                                                                                                                                      |  | a private language; language is a social fact.”<br>-Michael Robbins                                                                                                          |
| Poniéndola dentro de una estructura secuencial (por ejemplo, un libro) para que deje de ser momentáneamente una rosa y sea, antes que nada, un elemento de esa estructura. | By putting it within a sequential structure (for example, a book) so that, for a moment, it stops being a rose and becomes, before anything else, an element of the book's structure. |  |                                                                                                                                                                              |
| <b>Estructuras</b>                                                                                                                                                         | <b>Structures</b>                                                                                                                                                                     |  |                                                                                                                                                                              |
| Toda palabra existe siempre como un elemento de una estructura—una frase, una novela, un telegrama.                                                                        | Every word exists as an element of a structure—a sentence, a novel, a telegram.                                                                                                       |  |                                                                                                                                                                              |
| O: toda palabra forma parte de un texto.                                                                                                                                   | Or: every word is part of a text.                                                                                                                                                     |  | Even out of context, any word has a host of associations.                                                                                                                    |
| Nadie ni nada existe aisladamente: todo es elemento de una estructura.                                                                                                     | No one and nothing exists in isolation: everything is an element of a structure.                                                                                                      |  |                                                                                                                                                                              |
| Toda estructura es a su vez elemento de otra estructura.                                                                                                                   | Every structure is in turn an element of another structure.                                                                                                                           |  |                                                                                                                                                                              |
| Todo lo que existe son estructuras.                                                                                                                                        | Structures are the only thing that exists.                                                                                                                                            |  | Is this also a comment on social structures?<br><del>Heriberto Yépez</del> writes that Carrión went from being “a Mexican literary talent on his way to canonization” to “an |



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|                                                                                                                                                                                                                         |                                                                                                                                                                                                    |  | immigrant in Holland and a gay artist on the margins.” Carrión died in 1989, a victim of the AIDS epidemic. |
| Comprender algo es comprender la estructura de la que forma parte y/o los elementos que forman la estructura que ese algo es.                                                                                           | To understand something is to understand the structure it’s part of, or the elements that make the structure which that thing <i>is</i> .                                                          |  |                                                                                                             |
| Un libro está formado de diversos elementos, uno de los cuales puede ser un texto.                                                                                                                                      | A book is formed from diverse elements, one of which can be a text.                                                                                                                                |  |                                                                                                             |
| Un texto que forma parte de un libro no es necesariamente la parte esencial o más importante del libro.                                                                                                                 | A text that forms part of a book is not necessarily the most essential or important part of the book.                                                                                              |  |                                                                                                             |
| Quien va a la librería a comprar diez libros de color rojo, porque éste armoniza con los otros colores de su sala o por cualquier otra razón, pone en evidencia el hecho irrefutable de que los libros tienen un color. | When you go to the bookstore to buy ten red books—because they go with the other colors in the living room, or for whatever other reason—you reveal the indisputable fact that books have a color. |  |                                                                                                             |
| En un libro del arte viejo las palabras transmiten la intención del autor. Por eso él las escoge con cuidado.                                                                                                           | In a book of the old art, the words transmit the intention of the author. That’s why he chooses them with care.                                                                                    |  |                                                                                                             |
| En un libro del arte nuevo las palabras no transmiten ninguna intención: sirven sólo para formar un texto, el cual es un elemento del libro, y éste,                                                                    | In a book of the new art, the words don’t transmit any particular intention: they work only as part of a text, which is an element of the book, and this, in its entirety, is what                 |  |                                                                                                             |

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| en su totalidad, es el que transmite la intención del autor.                                                          | transmits the intention of the author.                                                              |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| El plagio es el punto de partida de la actividad creadora en el arte nuevo.                                           | Plagiarism is the point of departure for creative activity in the new art.                          |  | Carrión's sequences of poems frequently begin with, or include, appropriated verses, and he credits their authors. However, in his sequence of poems PLAGIOS ("plagiarisms"), all the appropriated text is anonymous. In that sequence, he begins by appropriating an counter-reformation prayer, then goes on to appropriate popular music, some aphorisms, a list of random words, and finally the alphabet. Below the title of each appropriation in the sequence he lists himself as the author. |
| Si alguna vez el arte nuevo usa una palabra aislada, es entonces en un aislamiento total: libros de una sola palabra. | If the new are ever uses a word in isolation, it's then a total isolation: a book of just one word. |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Los autores del arte viejo poseen el don del lenguaje, el ingenio del lenguaje, la facilidad del lenguaje.            | The authors of the old art possessed an inventiveness, the gift of language, a way with words.      |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

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| Para los autores del arte nuevo el lenguaje es un enigma, una dificultad, a cuya solución apunta el libro.                                                                                | For the authors of the new art language is a puzzle, a difficulty, that the book shows up to solve.                                                                                     |  |                                                       |
| En el arte viejo se escribe "te quiero" creyendo que esta frase quiere decir "te quiero".                                                                                                 | In the old art, you write "I love you," believing that sentence means "I love you."                                                                                                     |  |                                                       |
| (Pero: ¿qué quiere decir "te quiero"?)                                                                                                                                                    | (But: what does "I love you" even mean?)                                                                                                                                                |  |                                                       |
| En el arte nuevo se escribe "te quiero" a sabiendas de que no se sabe lo que esto quiere decir. Se escribe esta frase como parte de un texto en el que daría lo mismo escribir "te odio." | In the new art, you write "I love you," aware that we don't know what this means. You write that sentence as part of text where if you said "I hate you," it would mean the same thing. |  |                                                       |
| Lo importante es que esta frase, "te quiero" o "te odio", cumpla en tanto que texto una función determinada dentro de la estructura que es el libro.                                      | What's important is that that sentence, "I love you," or "I hate you," as text, does specific work within the structures that books are.                                                |  |                                                       |
| En el arte nuevo no se quiere a nadie.                                                                                                                                                    | In the new art, you don't love anyone.                                                                                                                                                  |  | "Artists' books don't love the reader." -Karen Garcia |
| El arte viejo dice que quiere.                                                                                                                                                            | The old art says that it loves.                                                                                                                                                         |  |                                                       |
| En el arte no puede quererse a nadie. Sólo en la vida real puede quererse a alguien.                                                                                                      | In art you can't love anyone. You can only love someone in real life.                                                                                                                   |  |                                                       |
| No es que el arte nuevo carezca de pasiones.                                                                                                                                              | It's not that the new art lacks passion.                                                                                                                                                |  |                                                       |
| Todo él es sangre que mana la herida que el lenguaje ha abierto en los                                                                                                                    | All of it is blood, streaming from the wound that language opened in us.                                                                                                                |  |                                                       |

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| hombres.                                                                                                                                                                          |                                                                                                                                                |  |                                                                                                                                                                                                                                                                                                                                |
| Y es también la dicha de poder decir algo con todo, con cualquier cosa, con casi nada, con nada.                                                                                  | And it's also the joy of being able to say something with everything, with anything, with almost nothing, with nothing.                        |  |                                                                                                                                                                                                                                                                                                                                |
| El arte viejo escoge de entre los géneros y formas literarias aquel que mejor cuadre a la intención de su autor.                                                                  | The old art sifts through them and picks out the literary form or genre that best suits the author's intentions.                               |  |                                                                                                                                                                                                                                                                                                                                |
| El arte nuevo usa cualquier manifestación del lenguaje, ya que el autor no tiene otra intención que la de poner a prueba la capacidad que tiene el lenguaje de querer decir algo. | The new art uses any manifestation of language—now that the author has no other intentions than to test language's capacity to mean something. |  |                                                                                                                                                                                                                                                                                                                                |
| El texto de un libro del arte nuevo puede ser lo mismo una novela que una palabra, lo mismo sonetas que chistes, lo mismo cartas de amor que boletines meteorológicos.            | In the text of a book in the new art, novels are equal to words, sonnets are equal to jokes, and love letters are equal to the weather report. |  | “I suggest recommending to students (and ourselves) that alternative writing, including text messages, grocery lists, and step-by-step processes (to name a few) can provide ample fodder for exploring book forms, as well as creating dynamic reading/viewing experiences.” -A. B. Gorham, for the CBAA Book Art Theory Blog |
| En el arte viejo, así como en última instancia la intención del autor es                                                                                                          | In the old art, just like the author's intention is ultimately unfathomable and                                                                |  | Here, the word Carrión uses for ‘understanding’                                                                                                                                                                                                                                                                                |

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| insondable y el sentido de las palabras es indefinible, así la comprensión del lector es inefable.                                      | the meaning of words is indefinable, the reader's understanding is unquantifiable.                                    |  | can also imply patience or empathy in other contexts.                                                                          |
| En el arte nuevo el leer mismo constituye la prueba de comprensión del lector.                                                          | In the new art, reading itself is evidence of the reader's understanding.                                             |  |                                                                                                                                |
| <b>La lectura</b>                                                                                                                       | <b>Reading</b>                                                                                                        |  | <p>“There is no death of the book, only another way of reading.”</p> <p>G. Deleuze and F. Guattari in <i>Rhizome</i>, 1976</p> |
| Para leer el arte viejo basta conocer el abecedario.                                                                                    | To read the old art, it's enough to know the alphabet.                                                                |  |                                                                                                                                |
| Para leer el arte nuevo es preciso aprender el libro en tanto que estructura, identificar sus elementos y entender la función de éstos. | To read the new art, you must learn to understand even the book's structure, identify its elements and how they work. |  |                                                                                                                                |
| Uno puede leer el arte viejo creyendo entender, y estar equivocado.                                                                     | You can read the old art believing you understand it, but be mistaken.                                                |  |                                                                                                                                |
| Este malentendido es imposible en el arte nuevo. Sólo puede leerse si se entiende.                                                      | This mistake is impossible to make in the new art, which can only be read if it's understood.                         |  |                                                                                                                                |
| En el arte viejo todos los libros se leen de la misma manera.                                                                           | In the old art all books are read in the same way.                                                                    |  |                                                                                                                                |
| En el arte nuevo cada libro requiere de una lectura diferente.                                                                          | In the new art every book requires a unique way of reading.                                                           |  |                                                                                                                                |

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| En el arte viejo leer la última página lleva tanto tiempo como leer la primera.                                                                              | In the old art, reading the last page takes as much time as reading the first.                                                                     |  |                                                                                                    |
| En el arte nuevo el ritmo de lectura cambia, se apresura, se precipita.                                                                                      | In the new art the rhythm of reading changes, speeds up, plummets.                                                                                 |  |                                                                                                    |
| Para entender y apreciar un libro de arte viejo es necesario leerlo enteramente.                                                                             | To understand and value a book of the old art you have to read it completely.                                                                      |  |                                                                                                    |
| En el arte nuevo a menudo NO es necesario leer el libro entero. La lectura puede cesar en el momento en que se ha comprendido la estructura total del libro. | In the new art it is NOT necessary to read the whole book. Reading can stop the instant in which you understand the overall structure of the book. |  | It could be said that the central goal of this manifesto is to “underline the book as a form.”     |
| El arte nuevo hace posible una lectura más rápida que la de los cursos de lectura rápida.                                                                    | The new art makes it possible to read more quickly than in a speed reading course.                                                                 |  | "Artists are supercommunicators."<br>-Cristina de Middel                                           |
| Hay métodos de lectura rápida porque los métodos de escritura son demasiado lentos.                                                                          | Methods of speed reading exists because methods of writing are too slow.                                                                           |  |                                                                                                    |
| Leer un libro es percibir secuencialmente su estructura.                                                                                                     | Reading a book is sequentially sensing its structure.                                                                                              |  |                                                                                                    |
| El arte viejo ignora la lectura.                                                                                                                             | The old art ignores reading.                                                                                                                       |  |                                                                                                    |
| El arte nuevo crea condiciones específicas de lectura.                                                                                                       | The new art creates specific conditions for reading.                                                                                               |  | Carrión later said “what our definition has failed to take into account is the reading, the actual |

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|                                                                                                                                   |                                                                                                                                                     |  | <p>experience of the bookwork by a viewer. Bookworks must create specific conditions for reading. There must be a coherence between the possible, potential messages of the work (what our fathers called “content”), its visible appearance (our fathers’ “form”), and the manner of reading that these two elements impose, or suggest, or tolerate. This element I call “rhythm.”</p> |
| Lo más lejos a que el arte viejo ha llegado es a pensar en los lectores, lo cual es ir demasiado lejos.                           | The farthest that the old art has gotten is to think about the reader—which is going too far.                                                       |  |                                                                                                                                                                                                                                                                                                                                                                                          |
| El arte nuevo no discrimina lectores; no se dirige a los viciosos de la lectura, ni trata de arrebatarse público a la televisión. | The new art does not distinguish between audiences; it doesn’t direct itself to art consumers, nor is it about tearing the public away from the TV. |  |                                                                                                                                                                                                                                                                                                                                                                                          |
| Para poder leer el arte nuevo, y entenderlo, no es necesario haber estudiado cinco años en la Facultad de Letras.                 | To read the new art, and understand it, you don’t have to have spent five years in an English department.                                           |  |                                                                                                                                                                                                                                                                                                                                                                                          |
| Los libros del arte nuevo no necesitan,                                                                                           | The books of the new art don’t need any of                                                                                                          |  |                                                                                                                                                                                                                                                                                                                                                                                          |

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| para ser apreciados, de la complicidad sentimental y/o intelectual del lector en cuestiones de amor, política, psicología, geografía, etcétera. | the reader's sentimental and/or intellectual complicity when it comes to matters of love, politics, psychology, geography, etc. |  |  |
| El arte nuevo apela la facultad que tienen todos los hombres de entender y crear signos y sistemas de signos.                                   | The new art appeals to the ability we all have to understand and to create signs and systems of signs.                          |  |  |
| Ámsterdam, mayo de 1974                                                                                                                         | May 1974, Amsterdam                                                                                                             |  |  |



## TRANSLATOR'S NOTE

Ulises Carrión, a concrete poet and book artist, wrote *The New Art of Making Books* in Spanish in 1974. After writing this manifesto, Carrión switched to writing in English. Carrión's translator into Spanish, who from 1994-2014 worked under the name Heriberto Yépez, differentiates between the works Carrión wrote "directly in Spanish," and his subsequent English-language production, which Yépez describes as "mental" or "immediate" translations. When asked about his own bilingual body of work, if the "Heriberto writing in Spanish and the Heriberto in English are two different poets," he replied, "yes, there is always a border."

When I first read *The New Art of Making Books*, of course I wanted to cross that border: I wanted to experience this seminal manifesto in its original language. But Carrión proclaimed to students at Evergreen State College in 1987 that "there are no originals and there are no reproductions. Nothing of that." Carrión saw art "as a cultural strategy" and was committed to its democratic distribution. Compounding that, Carrión purposefully distanced himself from Mexico's national literature, and even his mother tongue. Yépez writes that Carrión "was the first writer and artist born in Mexico that became expressly post-Mexican." For these reasons, I don't think Carrión's Spanish-language texts are necessarily the more 'authentic' Carrión.

Nor was there a pressing need for a fresh translation of *The New Art of Making Books*. In fact, two perfectly serviceable translations into English already exist: one in *Quant aux livres / On Books* and the other in *Artists' Books: A Critical Anthology and Sourcebook*. I read them both for this project, primarily working from the Spanish-language text co-published by Tumbona Editions and the Mexican Ministry of Art and Culture. However, I felt re-translating *The New Art of Making Books* would help me think through a series of object-books I was making, which responded to Carrión's claims that "the book is a sequence of spaces" and "the book is a volume in space."

The irony of interpreting this manifesto in a series of sculptures is that Carrión himself did not consider sculptural books to be bookworks. He said in an interview (conducted in either 1979 or 1981, it's hard to tell), "I definitely exclude so-called "object-books" since they seem to belong rather to the realm of sculpture. My emphasis lies on the notion of sequence and this doesn't seem applicable to the "object-book." But *The New Art of Making Books* is not a manifesto that speaks on behalf of every niche in book art today. It is a manifesto about the book as a visual, time-based poetic form.

Although my sculptures respond to Carrión's claims, they are not an attempt to challenge Carrión's definition of 'the book.' In fact, the more I read of him, the more I'm persuaded that his definition of the book is one of the most adequate that we have.

India Johnson, Iowa City, 2019

