

The 0 to 9 Collection

We are pleased to offer for sale a comprehensive collection of *0 to 9* magazine and books.



From left to right. *0 to 9*, no. 2. Aug. 1967; *0 to 9*, no. 5. Jan. 1969; Bernadette Mayer. *Story*. 1968.

Description of the Collection

Edited by Vito Acconci and Bernadette Mayer, *0 to 9* is widely considered one of the most experimental and influential publications of the mimeograph and small press movement in America. Published in six issues from 1967 to 1969 in New York City, *0 to 9* also published a supplement titled *Street Works* and several books by Aram Saroyan, Bernadette Mayer, Vito Acconci, and Rosemary Mayer, along with three booklets that constituted Adrian Piper's first solo exhibition. *0 to 9* was especially engaged in the particulars of the page and inscriptions upon it, emphasizing aspects of performance, minimalism, multi-disciplinarity, and concrete approaches to language. Given small print runs of 100 to 350 copies per issue, the original publications of *0 to 9* are exceedingly rare.

References

Phil Aarons and Andrew Roth, eds. with Victor Brand. *In Numbers: Serial Publications By Artists Since 1955*. PPP Editions/Andrew Roth, 2009.

Vito Acconci and Bernadette Mayer, eds. *0 to 9: The Complete Magazine*. Ugly Duckling Presse, 2006. [UDP]

Gwen Allen. *Artists' Magazines: An Alternative Space for Art*. MIT Press, 2001.

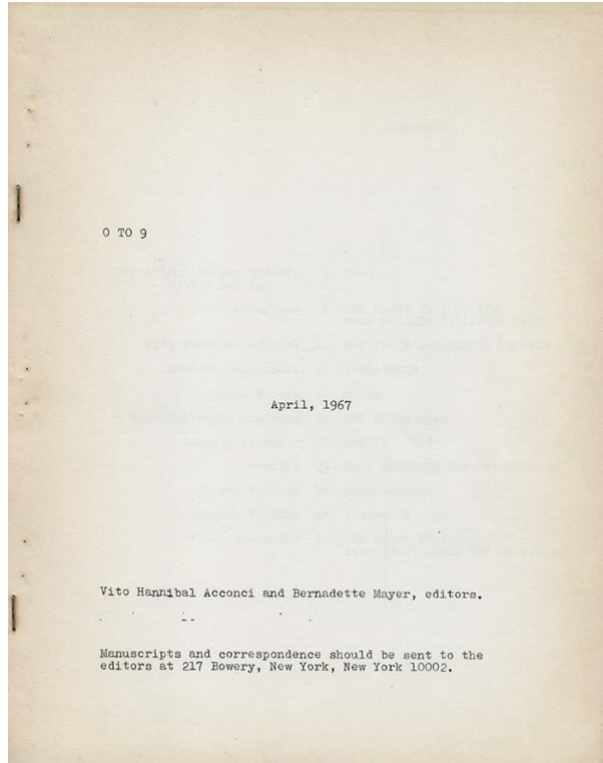
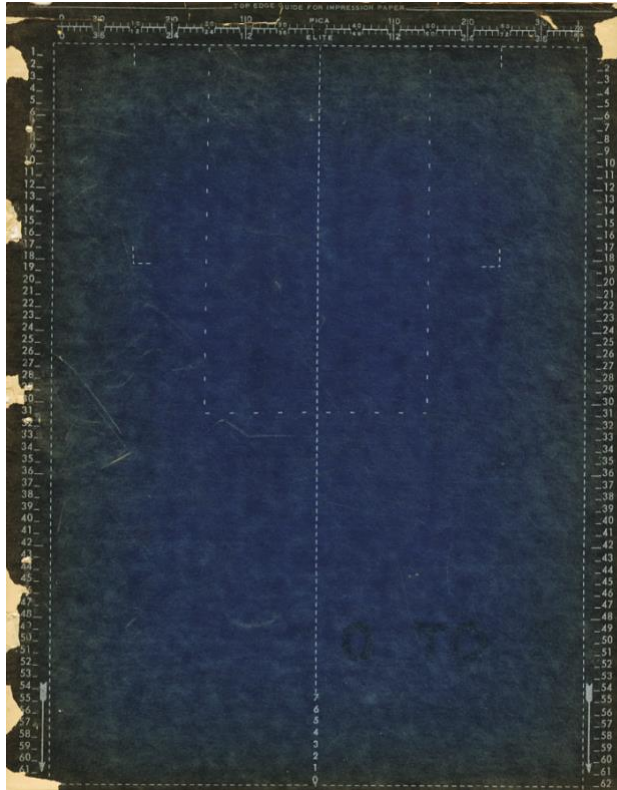
Steve Clay and Rodney Phillips. *A Secret Location on the Lower East Side*. NYPL/Granary Books, 1998.

<https://fromasecretlocation.com/0-to-9/> [FASL]

Citations are noted by abbreviation and page number in parentheses following bibliographic entries.

Collection Contents

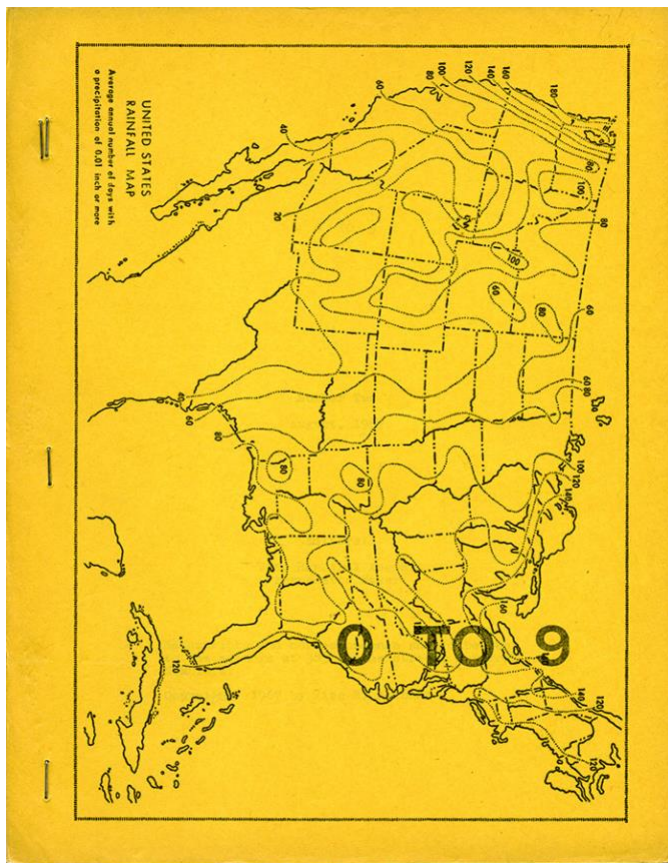
0 to 9 Magazine



Vito Acconci and Bernadette Mayer, eds. *0 to 9*, no. 1. Apr. 1967. Front wrapper and title page.

The inaugural cover of *0 to 9* consists of a mimeograph stencil, foregrounding the technological roots of the magazine. While mimeography posed its challenges to Mayer and Acconci—in the form of the unpleasant “high” caused by correction fluid, and the painstaking process of typing stencils—Mayer notes that this lack of perfection was essential to the magazine: “We were trying to get far away from the idea, so promulgated, of the perfection of the poem with white space around it, set off from other things” (UDP 13).

This issue contained works by both editors, as well as Sir Arthur Gorges and Sir Walter Raleigh, anonymous writing from the Nehalem Tillamook, Edoardo Sanguineti (translated by Robert Viscusi), Robert Viscusi, Bruce Marcus, Hans Christian Andersen, Novalis, Morton Feldman, and V. C. Alexander. Of the authors from centuries prior, Acconci notes, “We were discovering distant relations, we were making up imaginary friends” (UDP 9). Side-stapled paper wrappers, 79 numbered pages. Stamped in ink with “0 TO 9” on cover—a consistent feature in all subsequent issues.



0 to 9, no. 2. Aug. 1967.

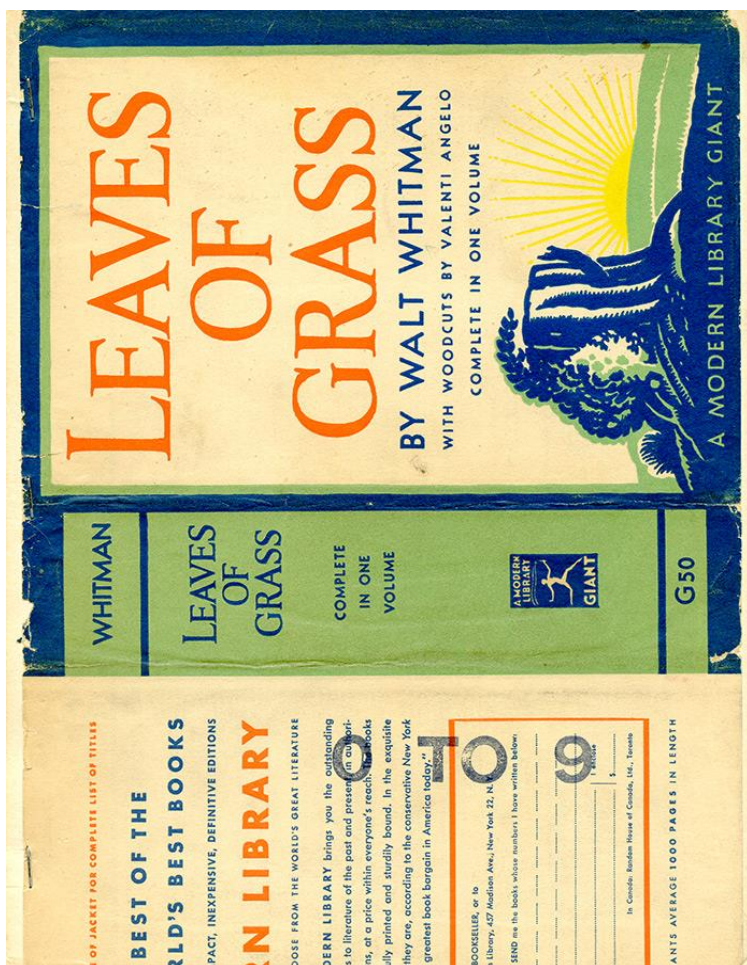
Acconci remembers the second issue establishing context with “contemporary poets with some reputation (exactly what we weren’t),” including Ron Padgett, Aram Saroyan, and Tom Clark (UDP 9). Additional contributors include the editors, Robert Walser, Gertrude Stein, Raymond Queneau, and Stefan Themerson, as well as drawings by Judy Schiff, Daniel O’Sullivan, and Rosemary Mayer, five songs attributed to indigenous groups including the Andamanese (translator unidentified). Vibrant yellow side-stapled wrappers featuring a rainfall map of the United States, 79 numbered pages.

of things just pass things pure up cize pass think it here/on(to this, that is, to the s/in the first days of the year 1911, a badly dressed young man/teeth and fists, he smashed eternity to smithereens. Then/women were remembered in the icy fog./Late/He died like the sun/studio last year while eating lemons./There, then, they did it ov/1111/11111/I am putting on the topsoil 1/in Wiltshire there dwelt a Farmer of indifferent wealth,/him for a garment or two, and so tooke him into service;/easily: well apparelled he was, and well mounted, & might /heard that hee had married a wife in Wiltshire, not farre/the coming of hir treacherous husband, who returned within a/him with looks full of death, made him this answer: I villaine,/cast them in his face, & said, Now lustful whoremaster, go/22/23/first and then fold and even /1, 2, 3, 4, 5,/face them, they are cheek by/steps, shops noses, ears, eyes/A surface of/an apple/As there were four where anyone seldom/s it, and he is it. And ther/ / /ad made it. Whether he had m/The field of Carnac is a large, open space where eleven/buried. The fact of the duel required that the stones be/representation of the python, because, according to Pausanias,/been. "Let us look for the reason, a thing no one has thought/I' Ecole Polytechnique, an engineer, a M. de la Sauvagere,/as ever were Pelloutier, Deric, Letour d' Auvergne, Penhoet/then), if anyone should, after all these opinions, ask me mine,/sharp, clear tones swelled louder as they came nearer and/raising her arm as if to hide under it, she turned her head/by little t he soil assumed its usual level and everyone went/road, and the sun, which made our shoulders smart beneath/dinner/dinner/nds folded before you -- I t/The engine/Carter's body/A treasure/Dahlstrom said/Police found/---/et to mention that -- during /Dead in the north of December, and in the year 1883,/And was first seen by the crew of a G ourdon fishing boat,/Beautiful Railway Bridge of the Silvery Day/Upw ards of two miles and more,/Beautiful Railway Bridge of the Silvery Day/It must have been an awful sight,/at me stealing away from my/tic k/tick/t, noticeable, unmistakable((all all/ide the left half of the hum/Six Works by/to/1s/listeners/just/gardens, and so-/plug in yo ur hands, as well/there is a changing that can't/e means you. I mean that. I/Why don't you tell every one about it, he said to her/His attention was disturbed by the sudden lodging of a beehive/Beeflesh. U p in the interesting hive his wife and baby bees/u point away. Come p in the interesting hive his wife and baby bees/u point away. Come p to the po/of things just pass things pure up cize pass think it here/on(to this, that is, to the s/in the first days of the year 1911, a badly dressed young man/teeth and fists, he smashed eternity to smithereens. Then/women were remembered in the icy fog./Late/He died like the sun/studio last year while eating lemons./There, then, they did it ov/11111/11111/I am putting on the topsoil 1/in Wiltshire there dwelt a Farmer of indifferent wealth,/him for a garment or two, and so tooke him into service;/easily: well apparelled he was, and well mounted, & might /heard that hee had married a wife in Wiltshire, not farre/the coming of hir treacherous husband, who returned within a/him with looks full of death, made him this answer: I villaine,/cast them in his face, & said, Now lustful whoremaster, go/22/23/first and then fold and even/1,2,3,4,5,/face them, they are cheek by/steps, shops noses, ears, eyes/A surface of/an apple/As there were four where anyone seldom/s it, and he is it. And ther/ / /ad made it. Whether he had m/The field of Carnac is a large, open space where eleven/buried. The fact of the duel required that the stones be/representation of the python, because, according to Pausanias,/been. "Let us look for the reason, a thing no one has thought/I' Ecole Polytechnique, an engineer, a M. de la Sauvagere,/as ever were Pelloutier, Deric, Letour d' Auvergne, Penhoet/then), if anyone should, after all these opinions, ask me mine,/sharp, clear tones swelled louder as they came nearer and/raising her arm as if to hide under it, she turned her head/by little the soil assumed its usual level and everyone went/road, and t

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Front and back wrappers, 0 to 9, no. 3. Jan. 1968.

The abstract text on the wrappers of the third issue of 0 to 9 consists of all the first lines of the works within that particular issue. Contributors include the customary mix of contemporaneous and century-spanning authors and artists, including the editors, Clark Coolidge, Guillaume Apollinaire, Aram Saroyan, Robert Greene, Gustave Flaubert, John Giorno, William McGonagall, Bruce Marcus, and Ron Padgett with Ted Berrigan. Side-stapled paper wrappers, 81 numbered pages.

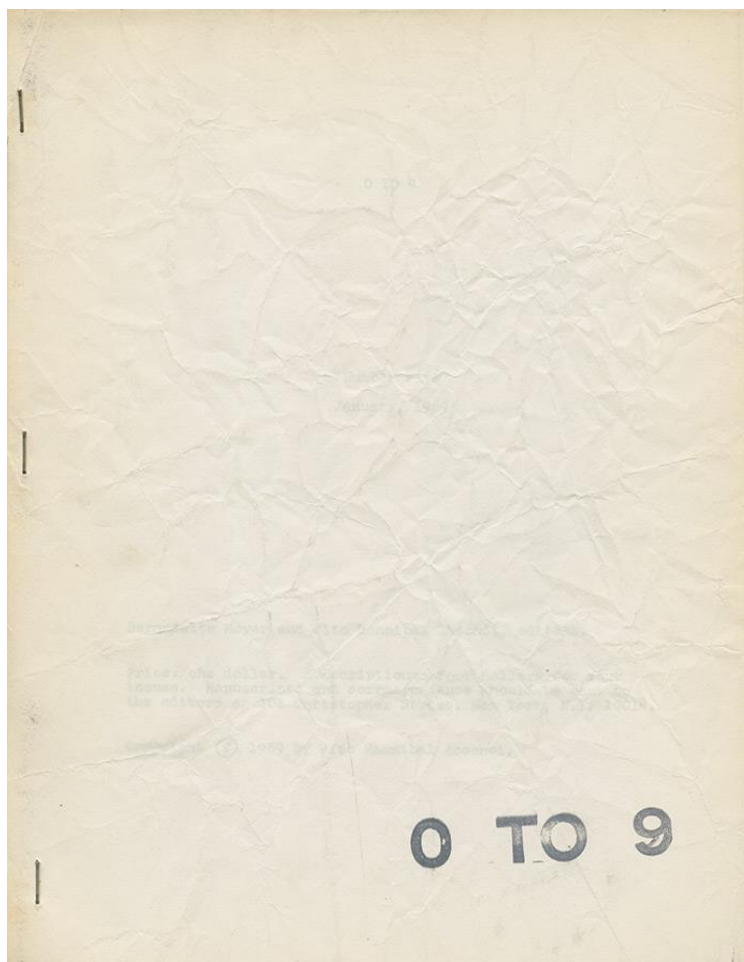


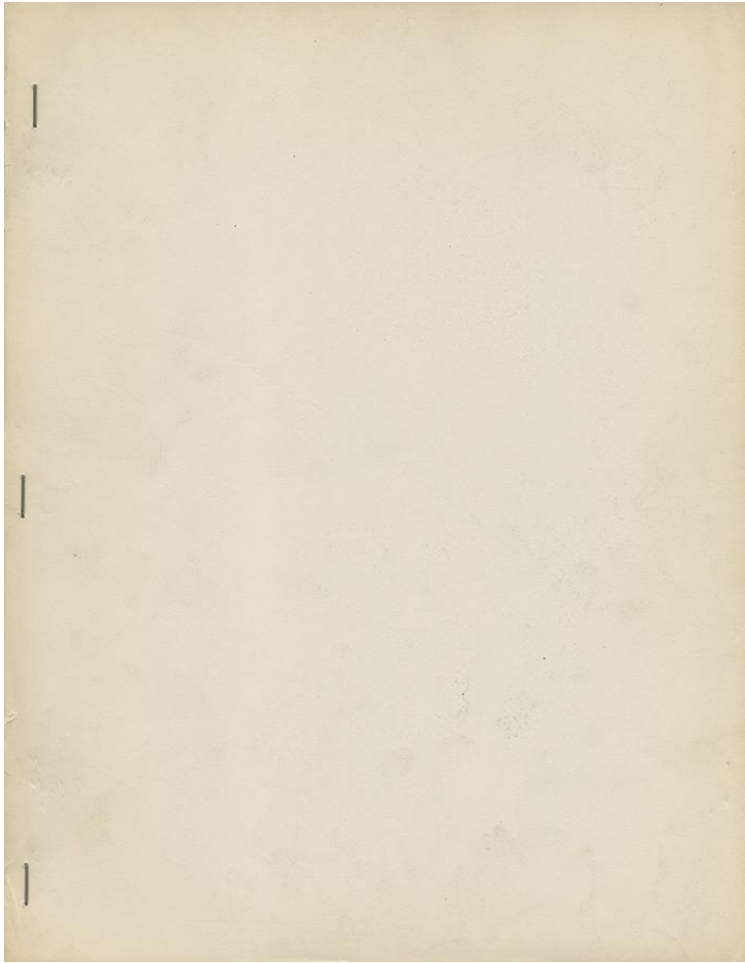
O to 9, no. 4. June 1968.

The cover of each copy of the fourth issue is unique; by Mayer's account, they "wrapped all the book jackets Vito and I had in our possession around the cover" to form the wrappers for individual copies. Acconci remembers this issue was "infiltrated by art/music/dance," with contributors including Clark Coolidge, Harry Mathews, John Giorno, Steve Paxton, Emmett Williams, Lord Herbert of Cherbury, Lord Stirling, Jackson Mac Low, Larry Freifeld, Barrett Shaw, Dick Higgins, Bern Porter, Sol LeWitt, Hannah Weiner, Dan Graham, George Bowering, John Perrault, Phil Corner, Rosemary Mayer, and the editors. Side-stapled paper wrappers, 114 numbered pages.

O to 9, no. 5. Jan. 1969.

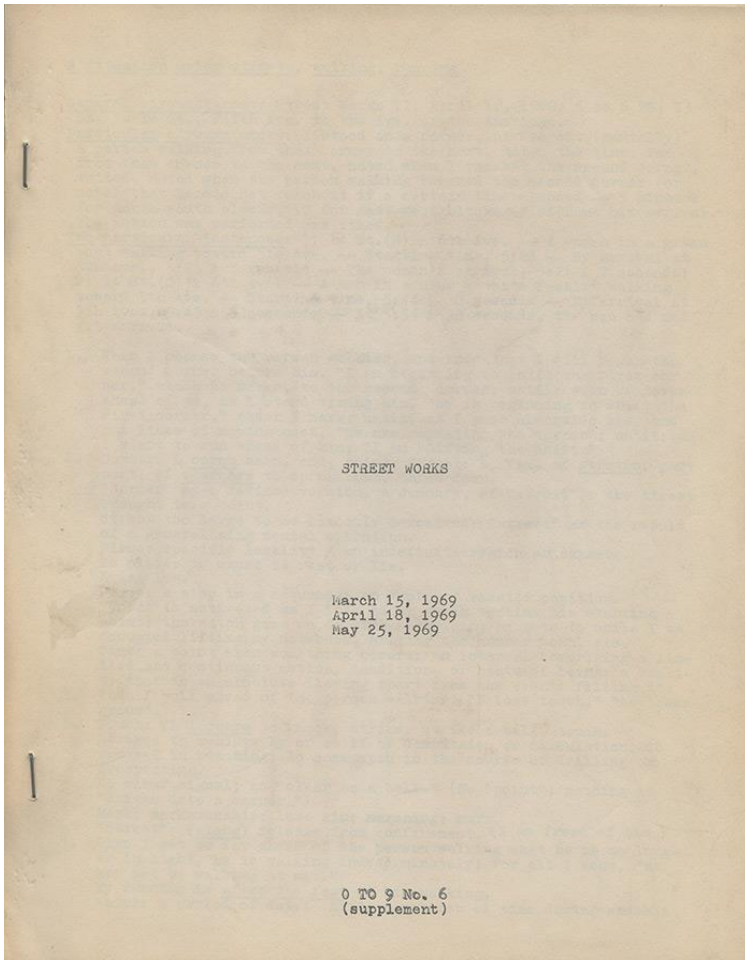
This wrapper was made by crumpling paper in advance of binding. Acconci recalls, "By this time, I could use words only to mark a place on the page ... Bernadette, on the other hand, was becoming autobiographical. This was the parting of ways" (UDP 10). Highlights from contributors include Sol LeWitt's recently-penned "Sentences on Conceptual Art," Richard Johnny John and Jerome Rothenberg's translation of sacred rituals of the Seneca, and Vito Acconci's "Act 3, Scene 4," which contains a single line (line 161) from a 350-line play that reveals itself line-by-line across the other 349 printed copies of the magazine's issue. Side-stapled paper wrappers, 96 numbered pages.





***0 to 9*, no. 6. July 1969.**

Acconci reflects: "Why was this the last issue? Was it a failure to live up to what the title seemed to promise ... or maybe Number 6 was the last because, once *0 to 9* had hit the streets, it couldn't go back to the page, and play by the book" (UDP 11). Contributors include Jasper Johns, Yvonne Rainer, Alan Sondheim, Lee Lozano, Lawrence Weiner, Steve Paxton, Bernar Venet, Robert Barry, Dan Graham, Philip Corner, John Giorno, Douglas Heubler, John Perreault, Robert Smithson, Karen Pirups-Hvarre, Michael Heizer, Clark Coolidge, Robert Barry, Adrian Piper, Nels Richardson, Larry Fagin, Rosemary Mayer, Bern Porter, Hannah Weiner, and the editors. Side-stapled paper wrappers, 113 numbered pages and with additional leaves of Sol LeWitt drawings.

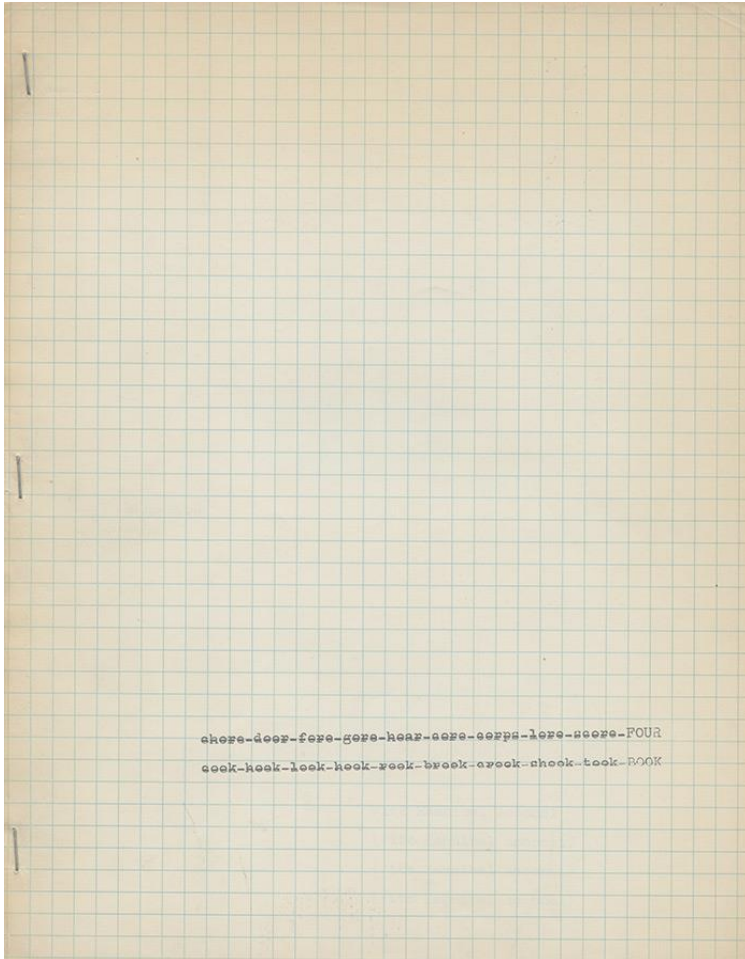


***Street Works. 0 to 9*, no. 6 (supplement). 1969.**

Street Works consists of documentation for performative and situation-based artworks, involving public spaces in New York City on three separate occasions: Mar. 15, 1969; Apr. 18, 1969; and May 25, 1969. The supplement itself was produced as an assemblage, with individual artists and authors providing copies of their work for collation, including images, diagrams, written accounts and instructions, poems, and other items. This process results in John Giorno's work on orange and pink papers, and Abraham Lubelski's on mint green paper (as observed in other copies of this supplement UDP 731). Only *Street Works II* has a definitive list of collaborators, which includes *0 to 9* regulars as well as others. Side-stapled paper wrappers, 31 leaves (unnumbered), with "Guide to a Metropolitan Museum of Modern Art" tipped in.

0 to 9 Books

0 to 9 Books was the publishing imprint of the magazine, produced in similarly mimeographed style and over the same duration of time. Full list of titles includes Vito Acconci's *Book / Transference: Roget's Thesaurus* (1969), *Four Book* (1968), Bernadette Mayer's *Story* (1968), Rosemary Mayer's *Book: 41 Fabric Swatches* (1969), Adrian Piper's [Three Untitled Projects] (1969), and Aram Saroyan's *Coffee Coffee* (1967). All excepting Rosemary Mayer's work are offered in this collection.

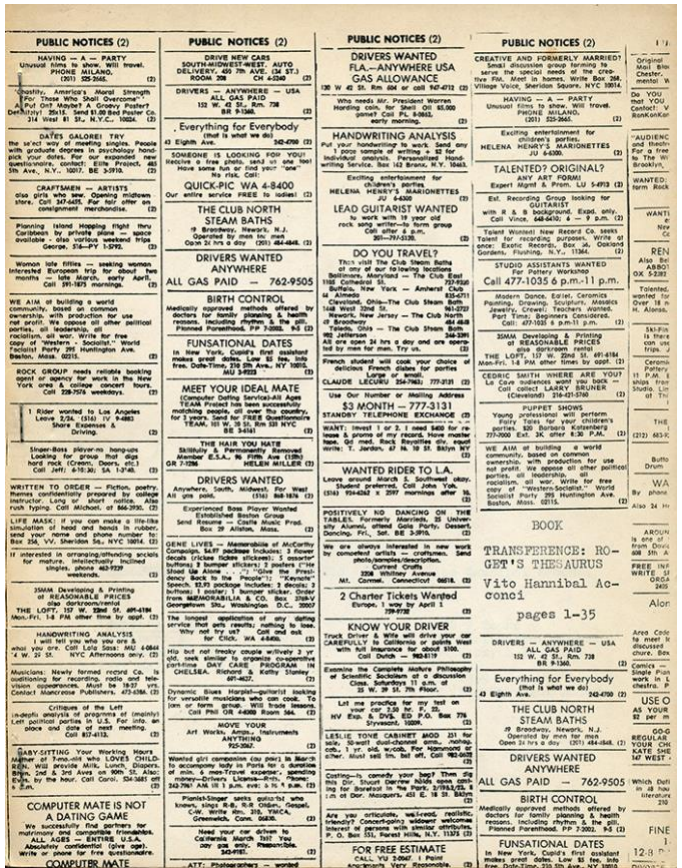


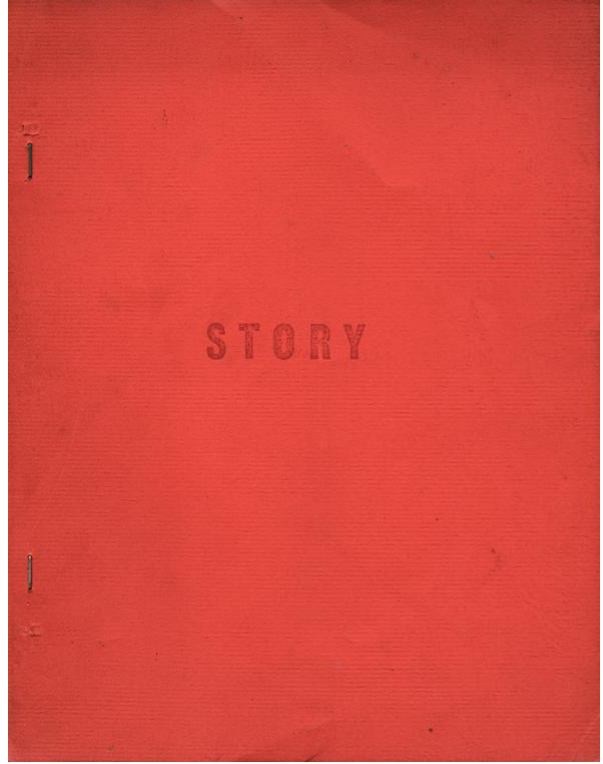
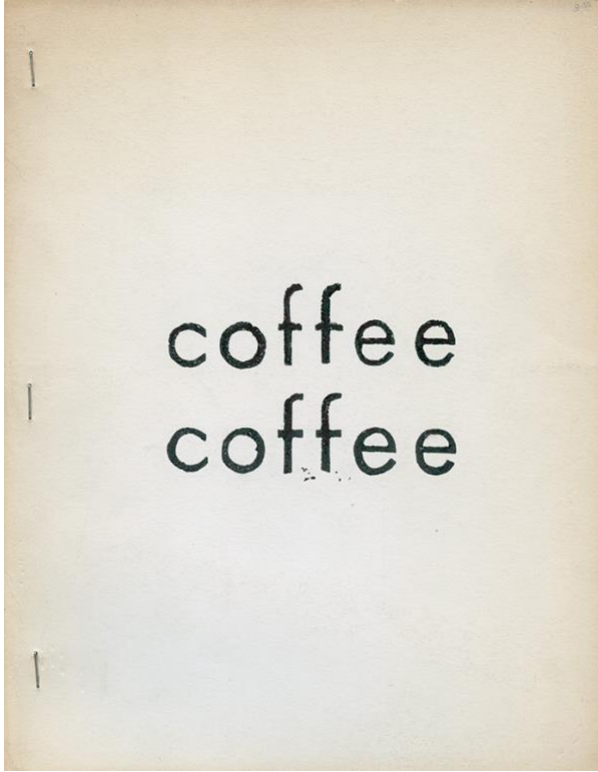
Vito Hannibal Acconci. *Four Book*. 1968.

A mimeograph publication with a graph paper front wrapper, *Four Book* consists of numerous typographic and poetic experimentations by Acconci, who references the fourfold nature of the work by including his name as author four separate times on the title page. The work includes copies of phone book pages accompanied by lists of words, mediations on the many meanings of "the top" as inspired by its physical place on a page, sequences of phrases in drawn-on boxes, and indications of which pages (or parts of pages) do not comprise any of the *Four Books*. Side-stapled paper wrappers, 42 mimeographed leaves.

Vito Hannibal Acconci. *Book / Transference: Roget's Thesaurus*. 1969.

The front wrapper of this work contains a newspaper's public notice ads, with a small typed title overlaid. The work itself unfolds as a conceptual project of "installation" by examining the letters that occur at the beginning and end of lines in *Roget's Thesaurus* and using these as raw materials to construct vertical columns of text. The text appears letter by letter down the left and right margins of the work with an "installation" note at the bottom of each page, creating a "U" shape that continues throughout the piece. Side-stapled paper wrappers, 21 mimeographed leaves.





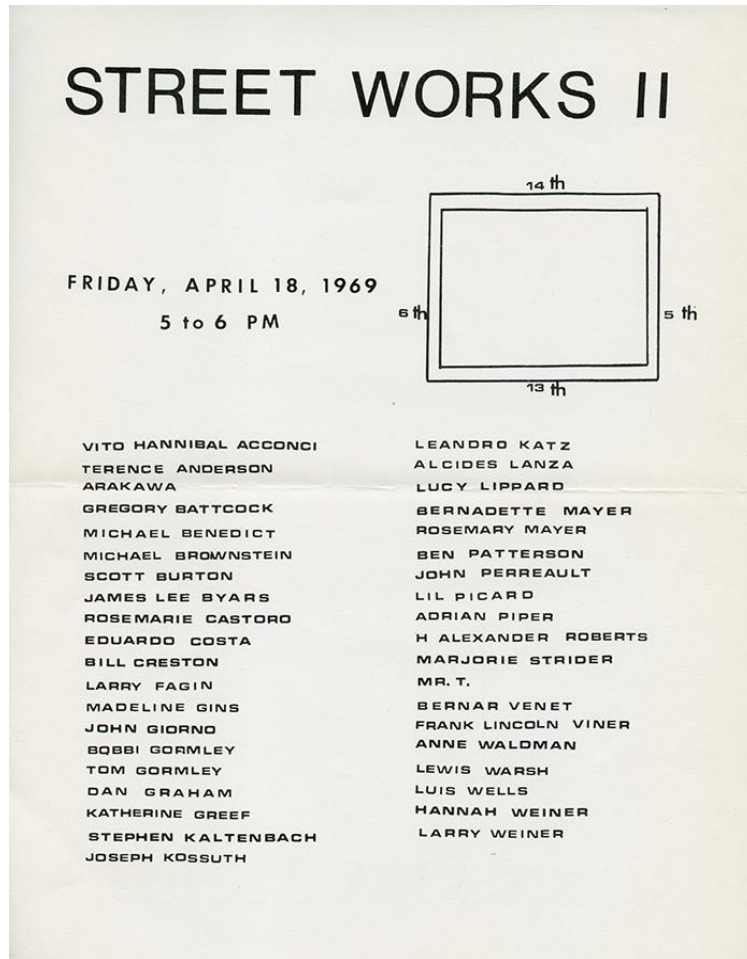
Aram Saroyan. *Coffee Coffee*. 1967.

Coffee Coffee was the first 0 to 9 Books publication and one of Saroyan's earliest minimal collections. Each page contains a single word, sometimes repeated, centered on an otherwise blank page. Side-stapled white cardstock wrappers, 46 mimeographed leaves.

Bernadette Mayer. *Story*. 1968.

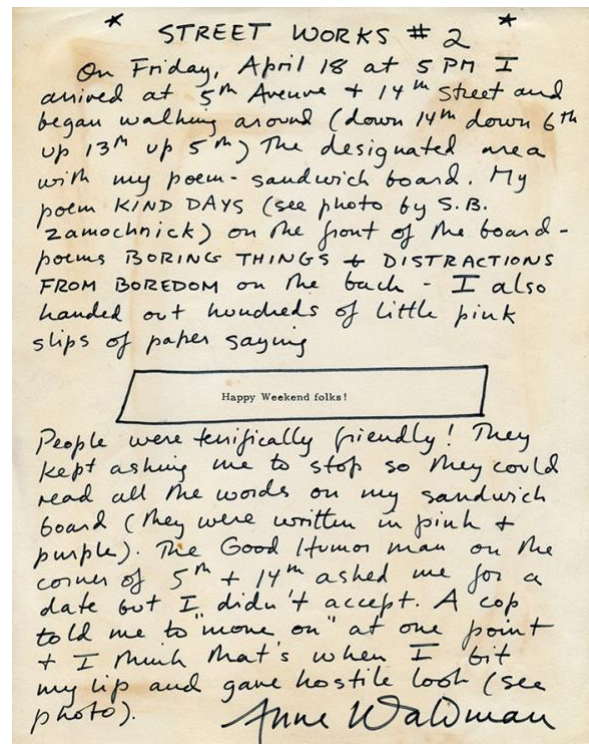
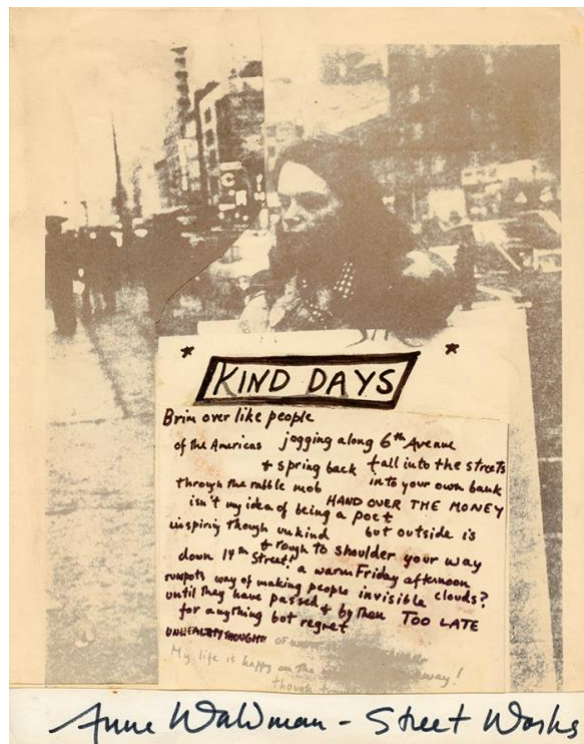
Mayer's first published book, in bright red side-stapled wrappers with "Story" stamped in red ink, is an artist's book that explores the concept of falling. In "A Lecture at the Naropa Institute, 1989," *Poetics Journal* (1990), she remembers:

"The way it came into being was I wrote a story that was about falling down, tripping and falling down. It was nicely written, experimentally so, but it seemed dull. So I tried to figure out what to do with it; and being a twenty-year-old person at the time, I went overboard and made a structure that is like a diamond shape where I accumulated other texts. I was very interested in American Indian myths at that time so I included a Kwakiutl myth about hats and about smoking; their description of a hoop and arrow game; and then an Italian folk tale about fourteen men who went to hell ... then I accumulated some lists from the dictionary of other words for beginning, middle and end. There's a recipe for true sponge cake, there's a 19th-century letter about etiquette, a couple of quotes from Edgar Allan Poe, and an article by the biologist Louis Agassiz about coral reefs ... I decided to interrupt the text at random moments with all the words I could think of that would mean story ... The confluences were amazing. All of a sudden it would say detective story, and the section that was randomly chosen to be a detective story really became one. Or could become one in the reader's mind. Probably more so than in my mind." (FASL)



Flyer for *Street Works II*. Apr. 18, 1969.

A similar sheet for the March *Street Works* event is bound into the *Street Works* supplement; this flyer could be both a mode of documentation as well as promotion. This flyer describes the second iteration of *Street Works*, with a diagram of the city block between 5th and 6th Avenues and 14th and 13th Streets—the specific site of this performance—and lists all artists and poets slated to participate from 5 to 6 in the evening on the provided date. The work itself was proposed by John Perrault, enumerated in a series of five proposals documented by Adrian Piper, and published within the *Street Works* supplement to *O to 9's* sixth issue.



Anne Waldman's contribution, *Street Works II*. Apr. 18, 1969. Photograph by S. B. Zamochnick with Waldman's autograph emendations. Autograph manuscript page, signed.

These two original leaves document Anne Waldman's participation in *Street Works II*. This paste-up—with autograph signed text on copied and collaged photograph—was photocopied and included in the *Street Works* supplement. Her autograph annotations include the text of the poem "Kind Days" as well as the following account:

"On Friday, April 18 at 5pm I arrived at 5th Avenue + 14th Street and began walking around (down 14th down 6th up 13th up 5th) the designated area with my poem-sandwich board. My poem *KIND DAYS* (see

photo by S. B. Zamochnick) on the front of the board—poems BORING THINGS + DISTRACTIONS FROM BOREDOM on the back—I also handed out hundreds of little pink slips of paper saying ‘Happy Weekend folks!’ People were terrifically friendly! They kept asking me to stop so they could read all the words on my sandwich board (they were written in pink + purple). The Good Humor man on the corner of 5th and 14th asked me for a date but I didn’t accept. A cop told me to ‘move on’ at one point + I think that’s when I bit my lip and gave a hostile look (see photo).”

Collection Listing

0 to 9 nos. 1–6. 1967–1969; plus *Street Works. 0 to 9*, no. 6 (supplement). 1969.

Aram Saroyan. *Coffee Coffee*. 1967.

Vito Hannibal Acconci. *Four Book*. 1968.

Bernadette Mayer. *Story*. 1968.

Vito Hannibal Acconci. *Book / Transference: Roget’s Thesaurus*. 1969.

Adrian Piper. [Three Untitled Projects]. 1969.

Flyer for *Street Works II*. Apr. 18, 1969.

Anne Waldman’s original artwork for her contribution to *Street Works*, 1969.

Price for the collection: \$25,000

Condition report available upon request.

For more information or to order, please contact [Mary Catherine Kinniburgh](#).