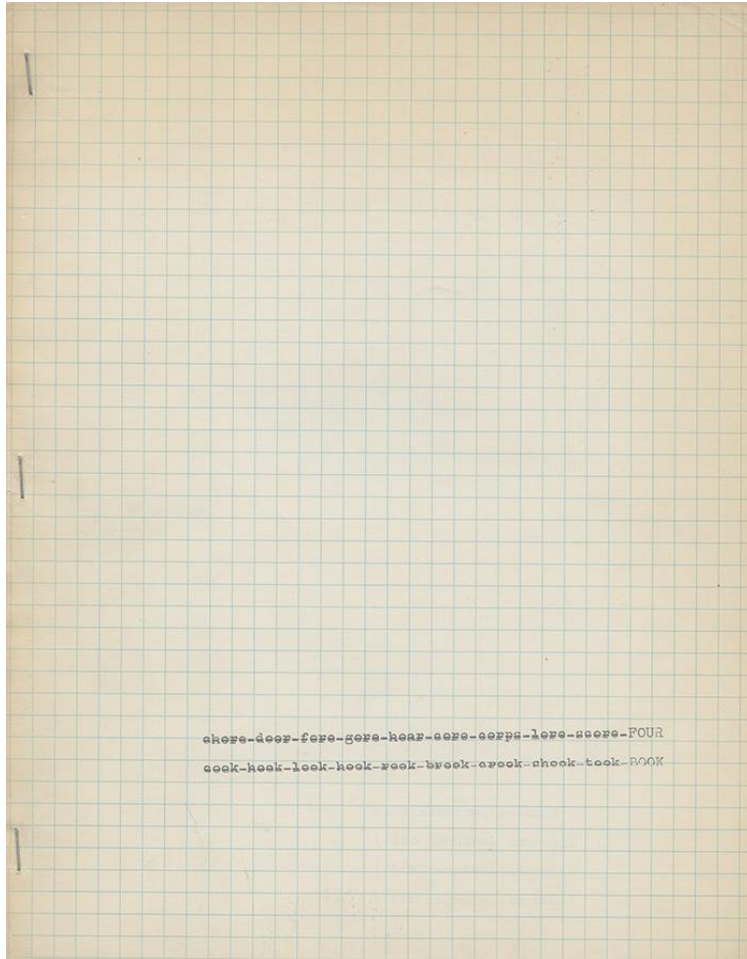


0 to 9 Books

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.

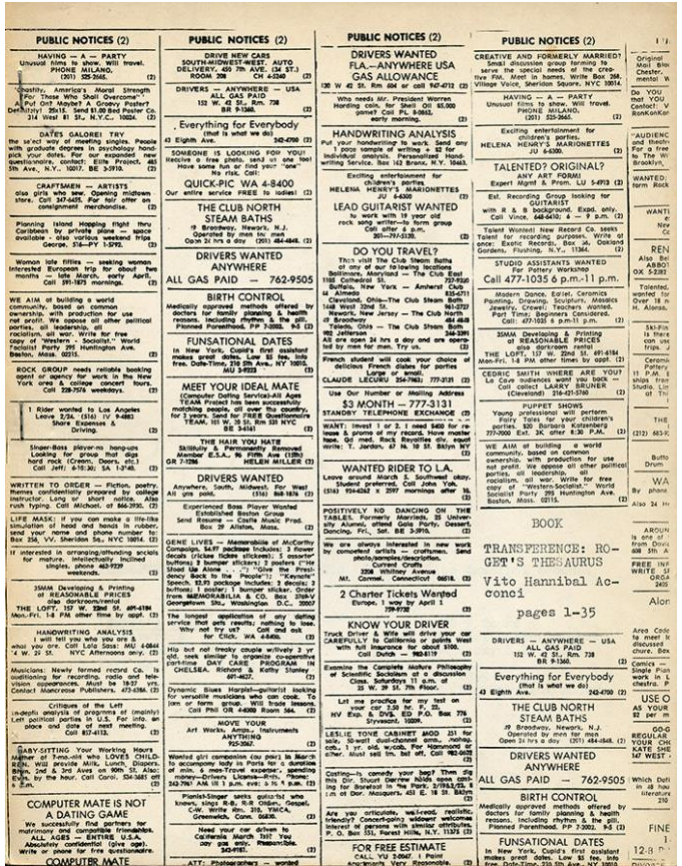


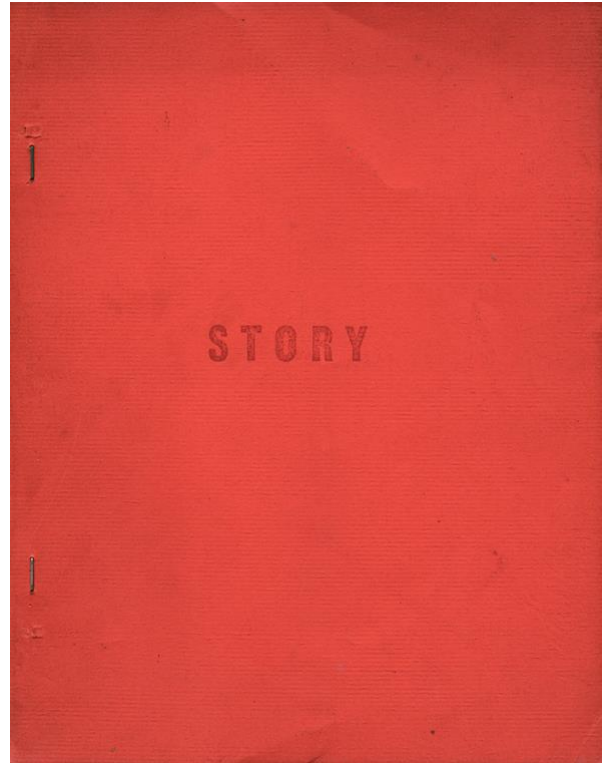
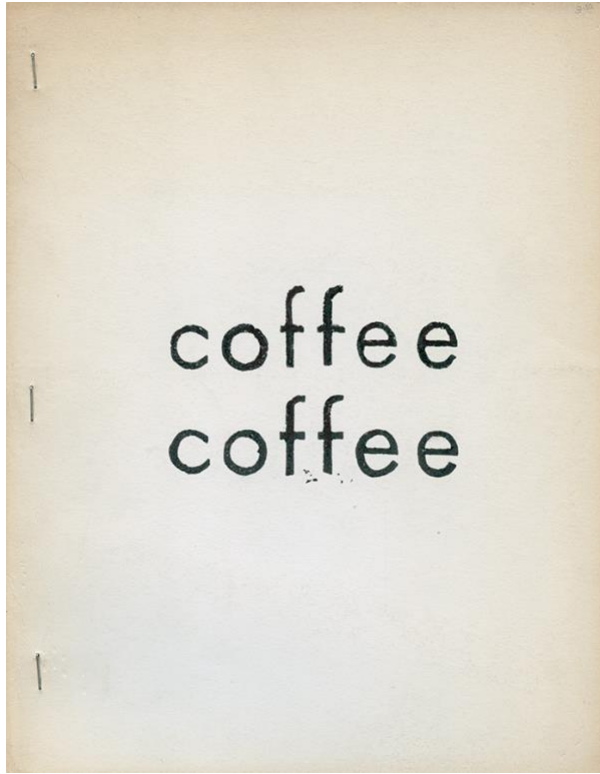
Vito Hannibal Acconci. *Four Book*. 1968.

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.





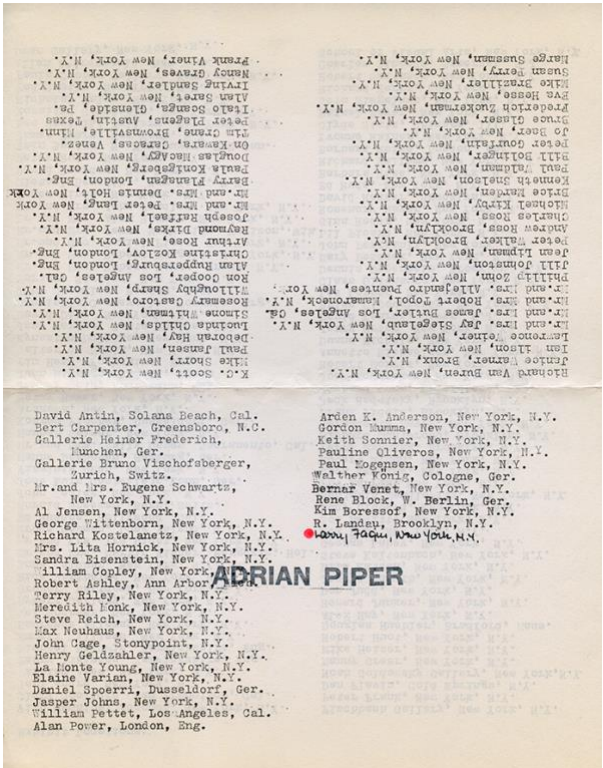
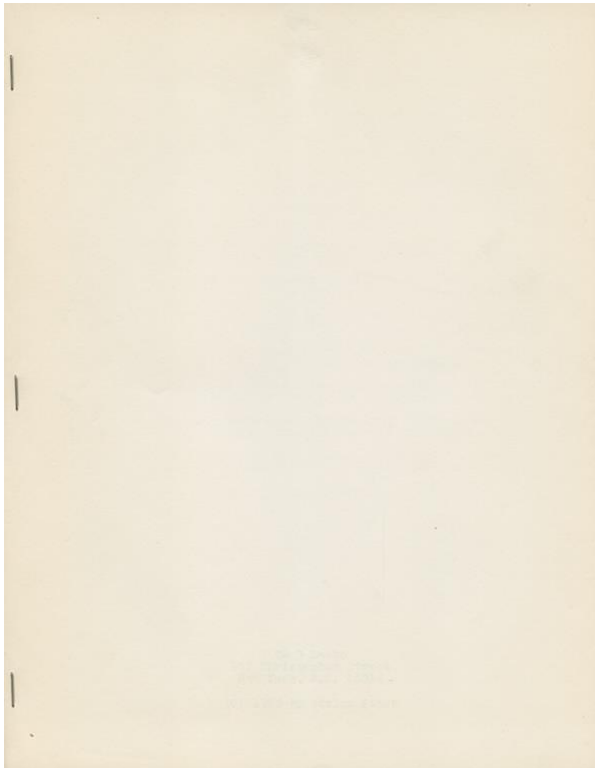
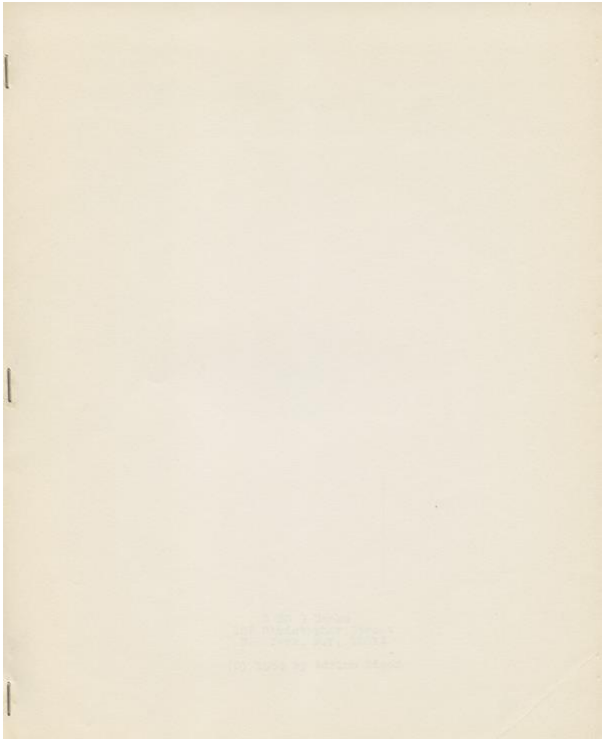
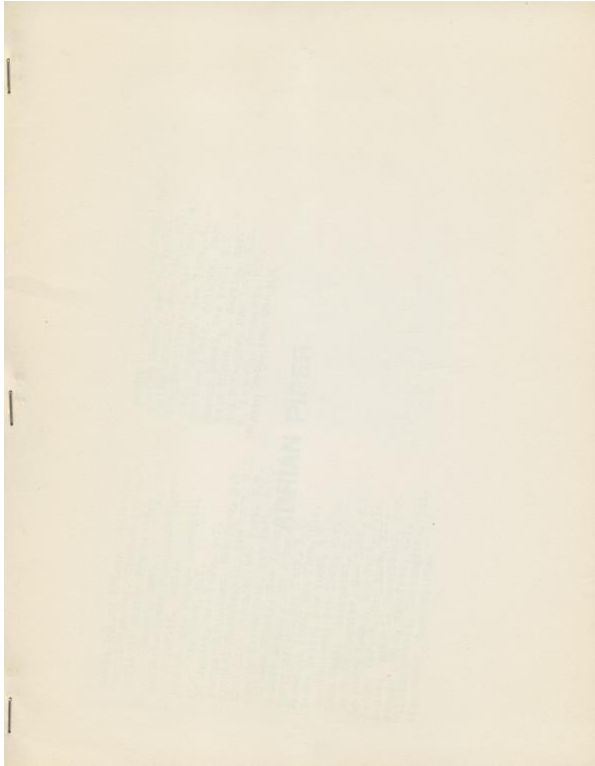
Aram Saroyan. *Coffee Coffee*. 1967.

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.

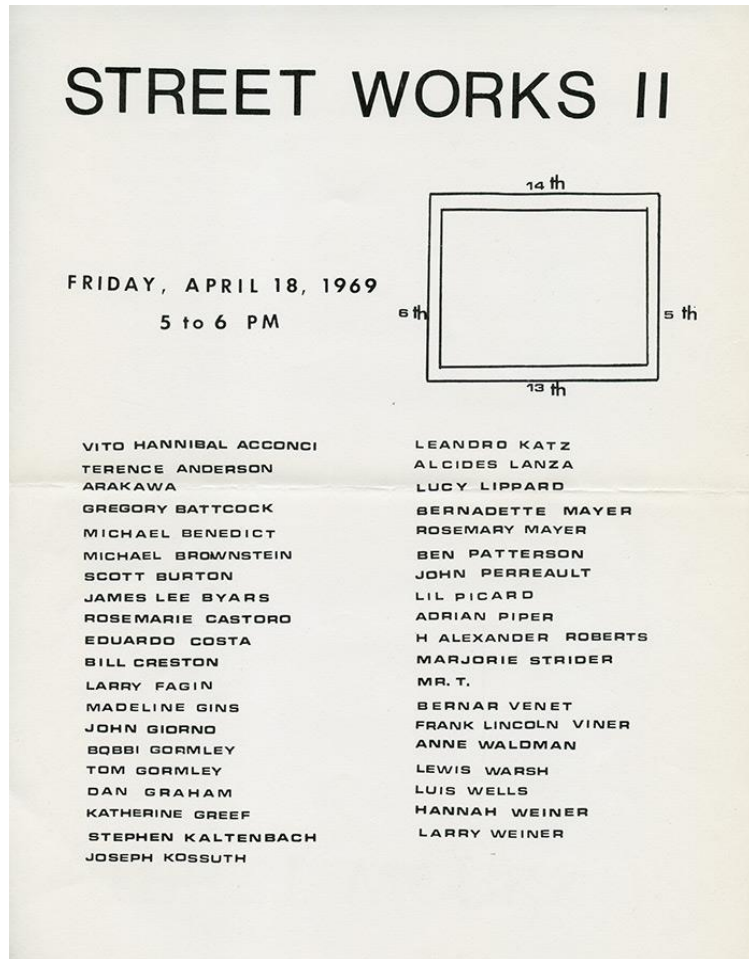
Mayer's first published book, in bright red side-stapled wrappers with "Story" stamped in red ink, is an artist's book that explores the concept of falling. In "A Lecture at the Naropa Institute, 1989," *Poetics Journal* (1990), she remembers:

"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)



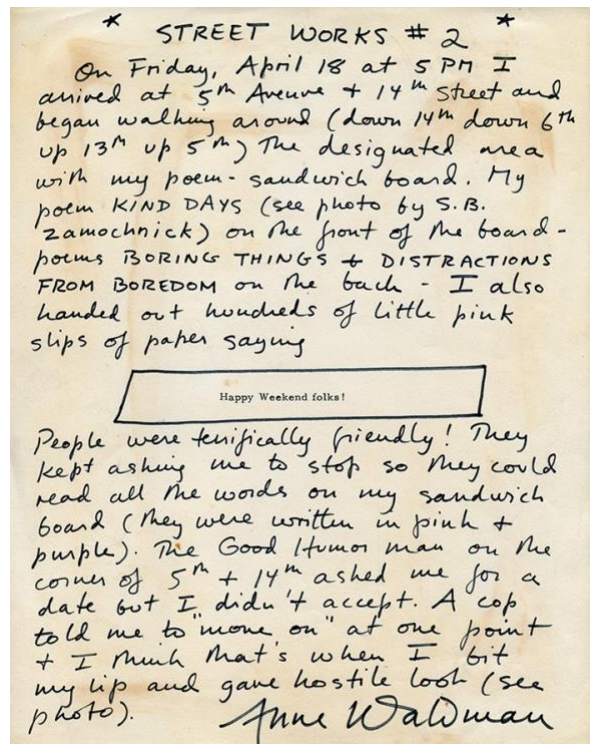
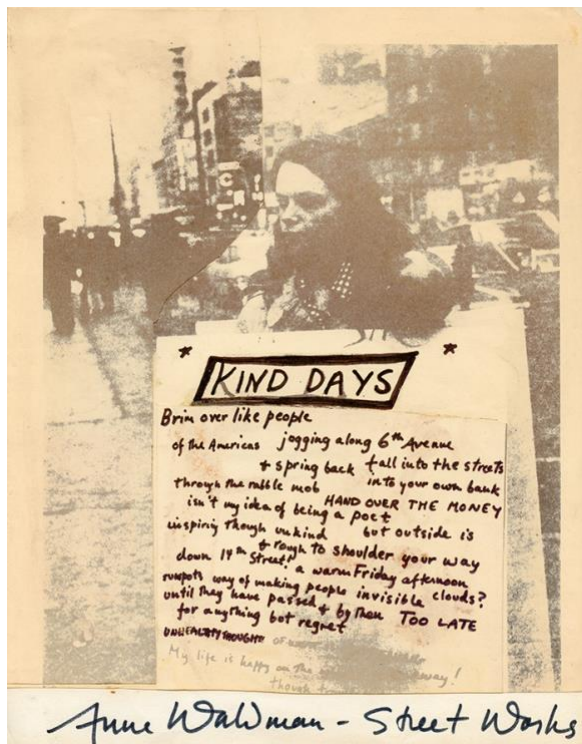
Adrian Piper. [Three Untitled Projects]. 1969. Exhibit Locations list laid in. Accompanied by original mailing envelope.

This work, also known as [Three Untitled Booklets], is considered Adrian Piper's first solo exhibition, conducted via postal service. Contains three side-stapled mimeographed booklets, accompanied by original mailing envelope addressed to the poet Larry Fagin, as well as laid-in list of "Exhibit Locations" with autograph annotation of Larry Fagin's name alongside other participants. One booklet in 8 unnumbered leaves; one in 4 unnumbered leaves plus 19 numbered pages (with "Exhibit Location" list laid in); one in 9 unnumbered leaves.



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](#).