

The UCL Small Press Collections (consisting of the Poetry Store, the Little Magazines and the Alternative Press Collection) held by [UCL Special Collections](#) were established in 1964 with a remit to collect the many literary little magazines, radical poetry pamphlets, and counter-cultural newspapers being produced as part of a burgeoning international culture of self-publishing.

At that time, the ever increasing access to printing processes allowed artists and writers to produce their own material for distribution, to self-publish what no mainstream literary publisher would consider, and explore the boundaries of the spaces of visual art. These publications are important sites for experimentation in radical art and literature, collaborative forums and international networking tools via which artists, writers, and poets co-exist on equal terms, and where boundaries are blurred between disciplines, a material manifestation of the freedom afforded to those practicing outside of the mainstream.

The collections are concerned with editioned print material that explores experimental text and the dynamic relationship between word and image. This includes: poetry in its many forms, including visual, concrete, sound and performance; visual art and text by artists; and related counter-cultural material.

Coverage is focused on the mid-1960s until the early 1980s but the collections also include publications dating from the middle of the 19th century to the present day. Search for Small Press material in [Explore](#), the Library catalogue, using the term SMALLPRESS. Contact [spec.colls@ucl.ac.uk](mailto:spec.colls@ucl.ac.uk) for more information.

## Little Magazines



Little Magazines are serial publications. While they are primarily literary in nature a defining feature is their willingness to embrace work from across artistic genres. As such, a typical little magazine may include contributions from writers, poets, visual artists, musicians and other creative individuals.

Little magazines exhibit a range of production values, from those that are professionally printed to those made completely by hand. A key moment in the production of 20th century Little Magazines was the introduction of the photocopier (or its precursor, the mimeograph - a stencil duplicating machine) in the late 1950s which revolutionised self publishing, giving artists and poets complete control over the production of printed matter.

Little magazines typically have a short life span, some existing for no more than one or two issues.

*Image:* Ponto, no.2, Rio de Janeiro, 1968. LITTLE MAGAZINES PON

# Poetry Store

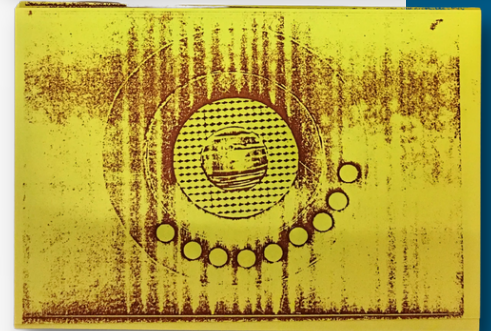
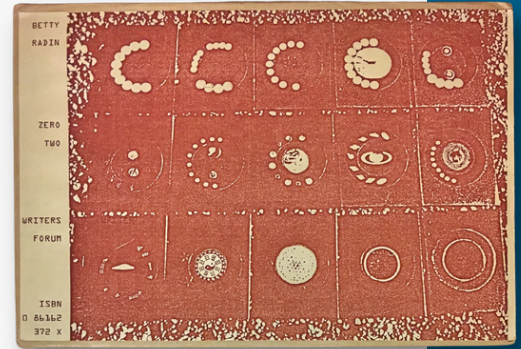
The Poetry Store is a collection of over 20,000 small edition pamphlets and ephemeral items featuring poetry, experimental writing and visual work. It is closely linked to the Little Magazines in that many artists, writers, and publishers produce publications in both formats.

The collection includes many publications relating to visual and concrete poetry, sound poetry and visual performance scores as well as works in many different formats (with or without bindings), poem objects, and other ephemeral text bearing materials. It also includes text works by visual and performance artists exploring print as a parallel medium.

The works are generally not unique; their multiplicity activates a potential for distribution. The formats produced exploit this to the full – postcards and pamphlets that are easily and cheaply produced in small editions to be handed out freely at a reading or performance, sold for enough to cover the cost of the next edition, or posted for the price of a stamp.

Also included is a collection of sound and performance poetry on CD and vinyl.

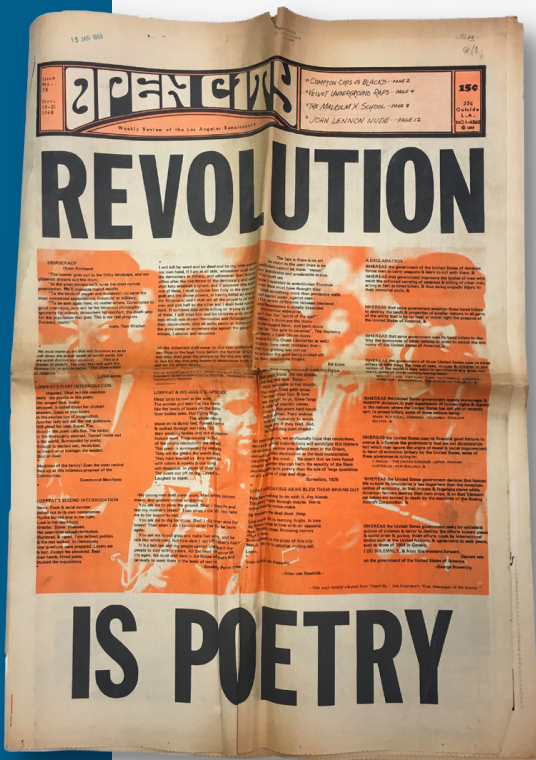
*Image: Radin, Betty. Zero two. London: Writer's Forum, 1985.*



## Alternative Presses

The Alternative Presses are underground newspapers with a political / counter-cultural emphasis. The collection was developed alongside the Little Magazines and Poetry Store because of the connections between the types of radical publishing activity, the exploration of alternative cultures or societies, a willingness to coalesce the literary and visual with the political, and an intentional contrast to mainstream publishing.

The collection consists of publications from the mid 1960s until the mid 1980s and includes newsletters and broadsheets produced by a variety of activist groups devoted to topics such as feminism, Black rights, LGBTQ equality, the peace movement, and radical ecology, and as such provides a unique insight into mid-century counter culture and political activism.



*Image: Open city: weekly review of the Los Angeles renaissance, no. 78, November 1968.*

# Digitised publications

Copies of these publications can be also found in the UCL Small Press Collections:

**0-9. Edited and published by Vito Acconci and Bernadette Mayer, New York, 1964-1967.**

Magazine of conceptual art and writing edited by Vito Acconci and Bernadette Mayer. From 1967 to 1969, Acconci & Mayer collected the works of some of the most exciting artists and writers for this mimeographed magazine: Yvonne Rainer, Dan Graham, Adrian Piper, Robert Smithson, Hannah Weiner, Robert Barry, Ted Berrigan, Clark Coolidge, John Giorno, Michael Heizer, Kenneth Koch, Sol LeWitt, Jackson Mac Low, Harry Mathews, Bern Porter, Jerome Rothenberg, Aram Saroyan, Alan Sondheim, and Emmett Williams, among others, were contributors. **UCL REF: LITTLE MAGAZINES NOU**

**Adventures in poetry. Edited and published by Larry Fagin, New York, 1968-1975.** A typical mimeograph publication featuring poets of the New York School. According to Fagin: "A typical issue was 300–350 copies, consuming thirty reams of mimeograph paper, run through the Gestetner machine of The Poetry Project at St. Mark's Church. Most numbers were as thick as possible—as many as fifty doublesided pages. I purchased a state-of-the-art Novus stapler from Germany that cut through an issue like it was butter, a very satisfying sensation. After the final editing, typing, proofing, correcting, and mimeographing, a bunch of us would set up long tables in the Parish Hall, often after a reading, and collate and staple late into the night." **UCL REF: LITTLE MAGAZINES ADV**

**Aspen. Vol. 1 no.2. Edited by Phyllis Johnson, New York 1966.** The original 'magazine in a box', this issue was designed by Andy Warhol - the hinged box imitates a brand-name detergent box on front and back. Contents include a press kit for a rock and roll band, a Velvet Underground flexi disc, and a 'Ten Trip Ticket Book'. **UCL REF: LITTLE MAGAZINES ASP**

**Assembling. Compiled by Richard Kostelanetz. Published Brooklyn, New York: Assembling Press, 1970-1987.** A collaborative magazine of the unpublished and unpublishable, works too eccentric to be accepted elsewhere. Contributors were invited to submit 1000 copies of up to four 8 ½ x 11 pages of anything they wanted to include – printed at their own expense. Submissions were collated alphabetically, and included biographical notes for most of the contributors. **UCL REF: LITTLE MAGAZINES ASS**

**The Marrahwannah Quarterly. Edited by d.a. levy, Cleveland, Ohio, Renegade Press, 1964-1967.** Alternative mimeographed poetry periodical published by Cleveland poet d.a. levy's Renegade Press, 1964-1967. Includes the works of several poets including levy. **UCL REF: LITTLE MAGAZINES MAR**

**My own mag. Edited by Jeff Nuttall, Barnet, Herts: Homosapien Inc., 1963-1967.** Comprehensive archive of Jeff Nuttall's influential zine, published 1963-1967. The publication is in retrospect most heralded for being a platform for William S. Burroughs experimental prose of the sixties, at a time when Burroughs had problems being published elsewhere. This archive features every page of every issue, bibliographies, context and discussion by Jed Birmingham and Robert Bank. **UCL REF: LITTLE MAGAZINES MYO**

**Poor.Old.Tired.Horse. Edited by Ian Hamilton Finlay. Wild Hawthorn Press, 1962-1967.** A British periodical of visual poetry. Although most associated with the concrete poetry movement, POTH also contained traditional and avant-garde works. The name originates from a poem by the American poet Robert Creeley. **UCL REF: LITTLE MAGAZINES POO**

# Digitised publications

[Quixote](#). Edited by Morris Edelson. Wisconsin: Quixote Publications, 1965-1981. Radical, alternative literary magazine in Madison run by Betsy and Morris Edelson. **UCL REF: LITTLE MAGAZINES QUI**

[Something Else Press newsletters](#). Between February, 1966 and April, 1973, the Something Else Newsletter functioned as an all-purpose bulletin for Dick Higgins' Something Else Press, under whose aegis some of the most radical art of that period flourished. **UCL REF: LITTLE MAGAZINES SOM**

[Strange Faeces](#). Edited by Opal L. Nations. London: Strange Faeces Press, 1970-1980. magazine of experimental poetry, fiction and art, edited in the UK and published by Opal and Ellen Nations from 1970-1980. It ran for 20 issues, with contributors including Vito Acconci, John Giorno, Marilyn Hacker, Douglas Blazek, Bob Cobbing, Clark Coolidge, Glen Baxter, Maureen Owen, Tuli Kupferberg, Larry Eigner, Jeff Nuttall, Aram Saroyan, Robin Crozier, Ron Silliman, Kathy Acker, Cecil Hellman, Bernadette Mayer, Apollinaire, Francis Ponge (in translation), Anna Banana, Maxine Chernoff, Opal Nations & others. **UCL REF: LITTLE MAGAZINES STR**

[YEAH](#). Originally published between 1961 and 1965 by Tuli Kupferberg and Sylvia Topp's Birth Press. Kupferberg described the magazine as "a satyric excursion; a sardonic review; a sarcastic epitome; a chronical of the last days," and throughout its pages he acts as both editor and artist, threading the needle of leftist politics with the sarcasm and sharp creative wit for which he became known as one of the founders of the countercultural rock band The Fugs. **UCL REF: LITTLE MAGAZINES YEA**

[15 Shakespeare Kaku](#). Cobbing, Bob. London: Writers Forum, 1979. 8 page concrete poetry pamphlet by one of the pioneers of British visual and sound poetry. **UCL REF: POETRY STORE QUARTOS WRI:COB**

[Astronauts of Inner-Space: An International Collection of Avant-Garde Activity](#). Edited by Jeff Berner. Stolen Paper Review Editions, San Francisco, and The Times Publishing Co, London, 1966. 17 Manifestoes, Articles, Letters, 28 Poems & 1 Filmscript. With manifestoes by Raoul Hausmann, John Arden, Jorgen Nash, Decio Pignatari, Maurice Girodias, Bruno Munari, Allen Ginsberg, Franz Mon, Marshall McLuhan, Max Bense, Diter Rot, Otto Piene, W. S. Burroughs, Dom Sylvester Houedard, Konrad Bayer, Margaret Masterman, R. Watts. **UCL REF: POETRY STORE REF**

[Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner AKA the Xerox Book](#). Amsterdam: Roma, 2015 (originally published 1968). This book exhibition—also known as The Xerox Book—was organized and published by Seth Siegelau in 1968. Both presenting a range of artists associated with Siegelau's curatorial practice and utilizing unconventional modes of exhibition, this book marks ongoing attempt by Siegelau to show work outside of the gallery setting, and his first time showing an exhibition in book form. Furthermore, Siegelau asked each artist in the exhibition to create 25 pages of work that responded to the photocopy format. Though the Xerox process proved financially unfeasible—the works ultimately being reproduced through the more conventional printing press—the book continued to be referred to as "The Xerox Book," preserving its association with the then-new photocopy technology. Participating artists are Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner. **UCL REF: POETRY STORE (X) ROM:CAR**

# Digitised publications

**Ceolfrith 15: Dom Sylvester Houedard**. Coelfrith Arts Centre, 1972. Pamphlet collection, photocopied and stapled, of typewriter poetry (or 'typestracts') by visual poetry pioneer dom sylvester houedard, published in conjunction with an exhibition at the Laing Art Gallery, Newcastle Upon Tyne. **REF: POETRY STORE CEO:15**

**Jorn, Asger & Debord, Guy. Fin de Copenhague**. Copenhagen: Le Bauhus Imaginiste: 1957. Composed and printed within the space of 24 hours, the cover is embossed with a section of newspaper rendering each copy completely unique. Supposedly, Jorn and Debord stole a pile of newspapers and magazines from a Copenhagen newsstand, which they cut up to make 32 collages of abstract text and image. Coloured ink was dribbled onto zinc plates from the top of a ladder; these were then etched. The resulting shapes and patterns were printed on both sides of the sheet in gradated colour, and the collage elements were printed in black on top. The sheet was cut and bound, to produce random collisions of colour, shape and text on the spreads. **UCL REF: POETRY STORE (X) BAU:JOR**

**Found poems**. Edited by Malcolm Parr. Cardiff : Second Aeon Publications: 1972. "The source material for a found poem can be any piece of writing whatsoever. After the initial act of selection may follow excision, trimming, re-arrangement or even, to a certain extent, re-writing. Or it may be simply a question of selection. So be it." - Malcolm Parr, ed. Includes work by Dave Briers, Philip Pacey, Ulli McCarthy, Bob Cobbing, Meic Stephens, Derek Lowe, Paul Brown, dom sylvester houédard, Adrian Henri, Nicholas Zurbrugg, Edwin Morgan, Bob Leighton, Alan Perry, Graham Greene, Alan Riddell, Peter Finch, Will Parfitt, Andrew Lloyd and Malcolm Parr. **UCL REF: POETRY STORE BOXES SEC:PAR**

**Futura**. Published by Hansjorg Mayer, 1965-1969. futura is a series of influential, innovative poetry broadsides. The run was set at 26 to correspond to the letters of the alphabet. Each issue, printed in the sans-serif typeface for which it was named, was devoted to a single artist or poet and within the physical constraints of the publication format they were essentially free to do whatever they liked. The contributors were a roster of major figures from the overlapping worlds of visual poetry, fluxus, and avant-garde verse including Edwin Morgan, Dick Higgins, Bob Cobbing, Jonathan Williams, Emmet Williams, Diter Rot, Edward Lucie Smith, Ian Hamilton Finlay, and Louis Zukofsky, among many others. **UCL REF: POETRY STORE (X) HAN:FUT**

**The Great Bear Pamphlets**. Published by Something Else Press, 1965-1967. Great Bear contributors were a who's who of the sixties avant-garde: George Brecht, John Cage, Alison Knowles, Al Hansen, Allan Kaprow, Claes Oldenburg, Nam Jun Paik, Diter Rot and Emmett Williams, were just but a few of the artists/authors in the series. All of the pamphlets were staple-bound and 16 pages in length (except for the Manifesto issue, which was 32 pages). While they shared the same format, each title in the series was printed on varying colours and types of paper. **UCL REF: POETRY STORE (X) SOM:GRE**

**Vostell, Wolf. Miss Vietnam**. Published by Jan Jacob Merman / Nova Broadcast Press, San Francisco, 1969. Wolf Vostell (1932 – 1998) was a German painter and sculptor, considered one of the early adopters of video art and installation art and pioneer of Happenings and Fluxus. **UCL REF: POETRY STORE (X) NOV:VOS**

# Digitised publications

[Knowles, Alison. Journal of the identical lunch.](#) Nova Broadcast Press, 1971. "A journalistic account of a series of performances of a single piece. The book begins with a description of 'the identical lunch' which consists of 'a tunafish sandwich on wheat toast with lettuce and butter, no mayo, and a large glass of buttermilk or a cup of soup.' These were eaten 'many days of each week at the same place and at about the same time.' After this description, and a reproduction of a restaurant check for the same (total, with tax, \$1.68, for two) there follows a series of accounts of the performance of this 'identical lunch' by Susan Hartung, John Giorno, Dick Higgins, Vernon Hinkle, and others. Many of these accounts have dates, some identify the place and circumstances and difficulties or rewards of the performance. The accounts are recorded in different formats – perhaps by the original performers – using typewriter, typesetting, handwriting, and so forth. The book collects records of lunches which both are and are not identical." **POETRY STORE (X) NOV:KNO**

[Lewitt, Sol. Photo Grids.](#) Published by Paul David Press, 1977. A book of forty six plates, each with nine color photographs taken and arranged in a tic tac toe grid by the artist with an eye to pattern. Subjects include paneled doors, window panes, gates and fences, cement and mosaic floors, metal bridgework, etc. **UCL REF: ART RARE MU 19 LEW**

[Cobbing, Bob. Sockless in sandals.](#) Published by Writers Forum, London, 1985. Collected poems of performance poet and prolific publisher Bob Cobbing. **UCL REF: POETRY STORE QUARTOS SEC:COB**

[Claes Oldenburg. Store Days: Documents from The Store 1961 and Ray Gun Theater.](#) Published by The Something Else Press, New York, 1967. This artist's book documents Oldenburg's performance / environment piece. **UCL REF: POETRY STORE QUARTOS OLD**

[Filliou, Robert. Teaching and Learning as Performing Arts / Lehren und Lernen als Auffuehrungskuenste.](#) Köln; New York: Koenig: c1970. A "work in continuous progress", as Filliou called it, Teaching and Learning remains an essential primer on the artist's still radical ideas on participatory art making and teaching. The book preserves the original's highly inventive layout and idiosyncratic composition, with extensive writings by Filliou and interviews with many of his artist friends, including Joseph Beuys, George Brecht, John Cage, Dorothy Iannone, Allan Kaprow and Dieter Rot. **UCL REF: ART RARE M 8 FIL**

[nicol, bp. Selected organs: parts of an autobiography.](#) bp nichol's alternative autobiography. **UCL REF: POETRY STORE NIC**

[Cardew, Cornelius. Treatise.](#) Buffalo, N.Y : Gallery Upstairs Press: c1967. Webpage reproducing this iconic visual score, including audio files of various performances of the piece. Treatise, which was composed between 1963 and 1967, is considered to be Cardew's greatest achievement, a 193 page graphic score with no instruction, the performance completely in the hands of the conductor and musicians who interpret it. **UCL REF: POETRY STORE (x) GAL:CAR**

[McLuhan, Marshall. Verbi-Voco-Visual Explorations.](#) New York: Something Else Press, 1967. Published by Dick Higgins' Something Else Press in 1967, Marshall McLuhan was a media theorist who here discusses the issue of information overload in relation to its effects on artists. **UCL REF: POETRY STORE (X) SOM:MAC**