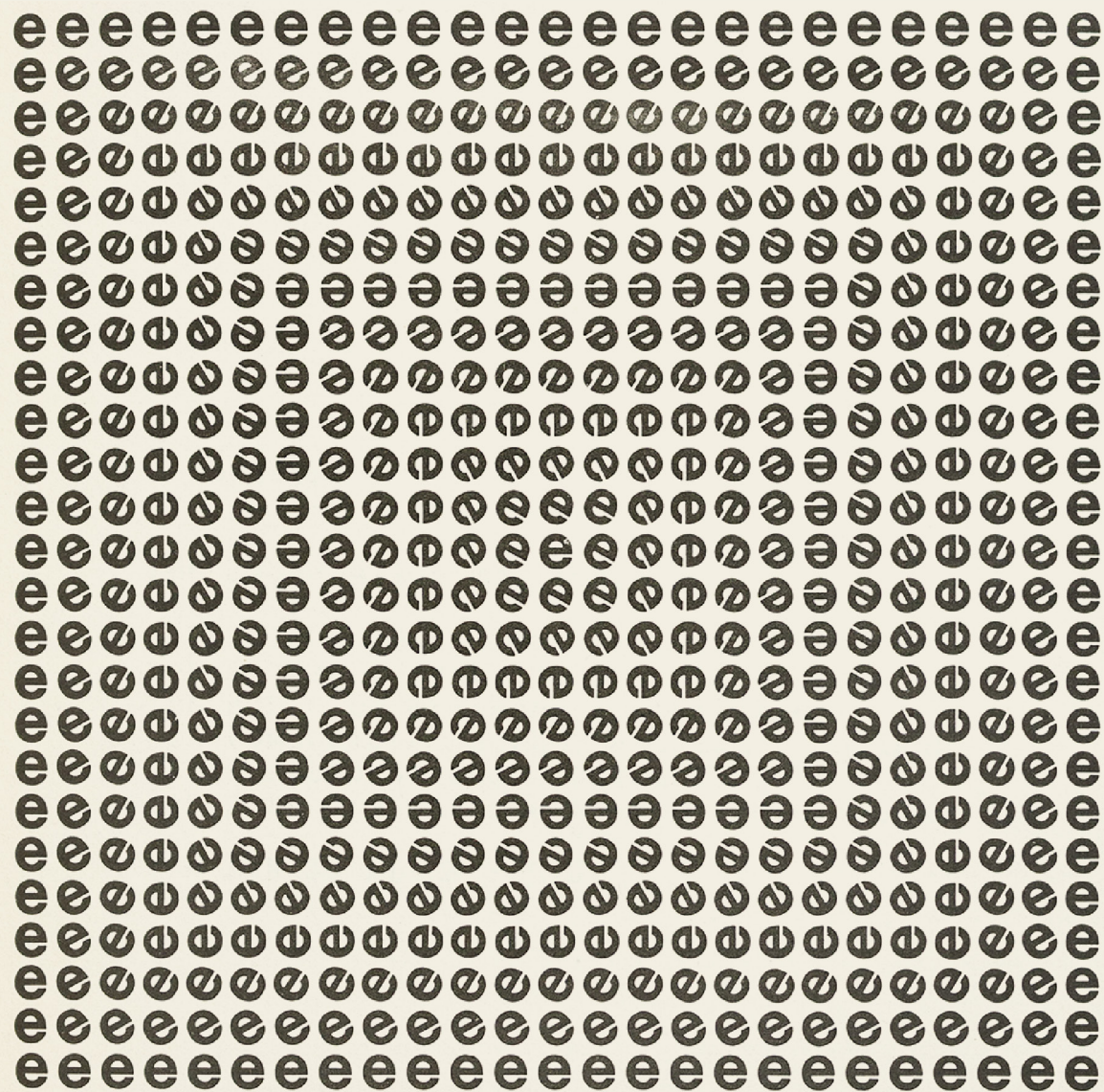


Timm Ulrichs



A Pioneer of Concrete Poetry,
Computer Art and Copy Art



Penka Rare Books and Archives

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Timm Ulrichs

A Pioneer of Concrete Poetry, Computer Art and Copy Art

Texts: Friedrich Haufe

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One of Timm Ulrichs' famous postulates is "originelle statt originale Kunst" (inventive instead of original art). This programmatic statement already sums up two facets of his work. Ulrichs produced flyers, multiples, serigraphs, hectographs, photocopies and combined them with carbon copies, receipts, punched cards, magazine clippings, envelopes — simply with everything that was available in mass quantities and was commonplace. He sought to overcome the distinction between "original" and reproduction in favor of innovation. He is explicitly concerned with the question of the status that the original has in the art world, in contrast to the reproduction. In an X-ray image of the Mona Lisa, he discovered similarities with the Shroud of Turin and ultimately produced screen prints of the X-ray image on a white fabric. Ulrich's works largely do away with the distinction between original and reproduction; they are conceived and produced as multiples, hectographs, and serigraphs using the simplest of means. His works make him one of the pioneers of "Copy Art" (Klaus Urbons, *Copy Art: Kunst und Design mit dem Fotokopierer*, Cologne 1991, p. 110). He did not equip his artist's books with elaborate woodcuts, lithographs, and hand drawings on better paper, nor with thread stitching and hand-made bindings. His artist's books were like stapled bundles of files in which hectographs, offset prints, envelopes, paper clips, and punched cards were combined into ensembles.

There are numerous allusions to bureaucratic practices. The language and signs of administration and organization are among the most important materials in his work, which often aims to make phrases and formulas paradoxical, tautological, or confusingly ambiguous with small

**FOLGEN SIE MIR
AUFFÄLLIG!**

timmm ulrichs, werbezentrale für totalkunst
3 hannover, postfach 6043

**ZETTEL ANKLEBEN
VERBOTEN!**

werbezentrale für totalkunst
timmm ulrichs, 3 hannover 1, postf. 6043

**SIE WERDEN MICH NOCH
KENNENLERNEN!**

timmm ulrichs, werbezentrale für totalkunst
3 hannover, postfach 6043

**VORSICHT
KUNSTBLÄTTER
NICHT KNICKEN**

interventions. The provocative nature of this practice became apparent early on. As a student, Ulrichs covered the building of his art college with stickers that read “Zettel ankleben verboten!” (No stickers allowed!), for which he was expelled. Ulrichs eventually used the stickers again in his booklet “Inscribed leaves” (no. 2). His gravestone with the inscription “Always remember to forget me” (Denken Sie immer daran, mich zu vergessen), for which we have a detailed letter from Ulrichs to the curator Wulf Herzogenrath (no. 8), is also famous, as is the poster with the paradoxical inscription “Vorsicht Kunstblätter! Nicht knicken. Timm Ulrichs: Faltblatt” (Caution art sheets. Do not fold sheet), which we offer in a convolute (no. 10). He also became known for the sometimes absurd advertisements he commissioned for daily newspapers. The same bundle also contains a carbon copy of a stamped rejection notice. Ulrich unsuccessful attempted to place a classified advertisement with the following text: “Selbstmord-Kandidat für Totalkunst-Demonstration gesucht” (Suicide candidate wanted for total art demonstration).

His experiments in “concrete poetry” quickly made it known that this was not just a matter of witty playfulness, but a serious interest in language and technology. After his artist’s books “Klartexte: Konkrete Texte” (Clear texts: concrete texts) and “Spielpläne: Materiale Poesie” (Game plans: material poetry) with their numerous, hectographed typewriter experiments (no. 1 and no. 4), his texts were published in the book series “Rot” (Red) edited by Max Bense and published by Dieter Roth’s publisher Hansjoerg Mayer. Ulrich’s letters to the artist Günter Neusel (no. 9), who belonged to the Stuttgart circle, show that his collaboration with the semiotician and computer avant-gardist Bense, who taught in Stuttgart, was not a coincidence but was necessary in terms of content. In these letters, he reported in 1965 and 1966 on his computer experiments for the production of “concrete images and texts,” which he incorporated into his artist’s books.

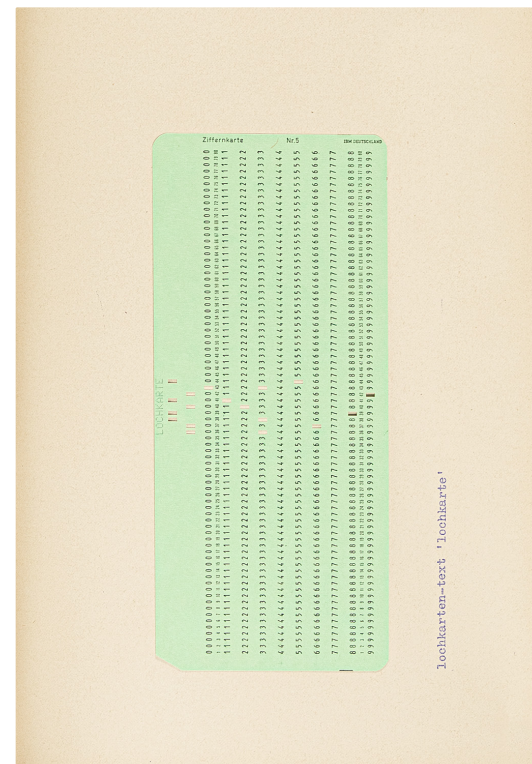
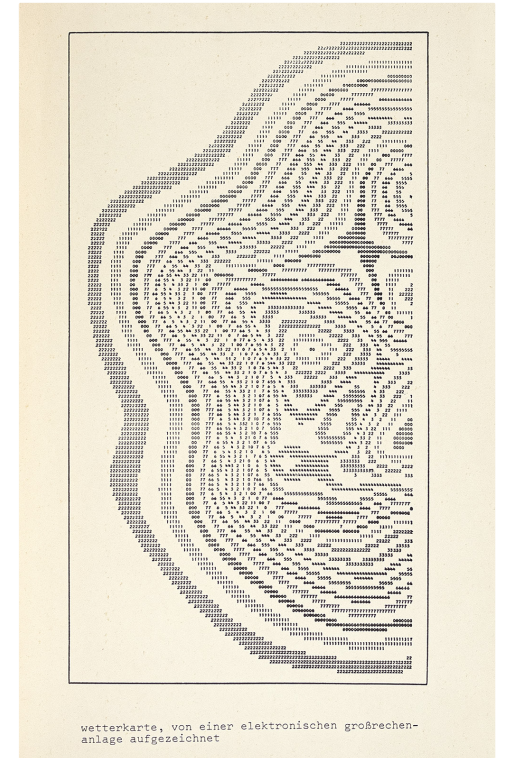
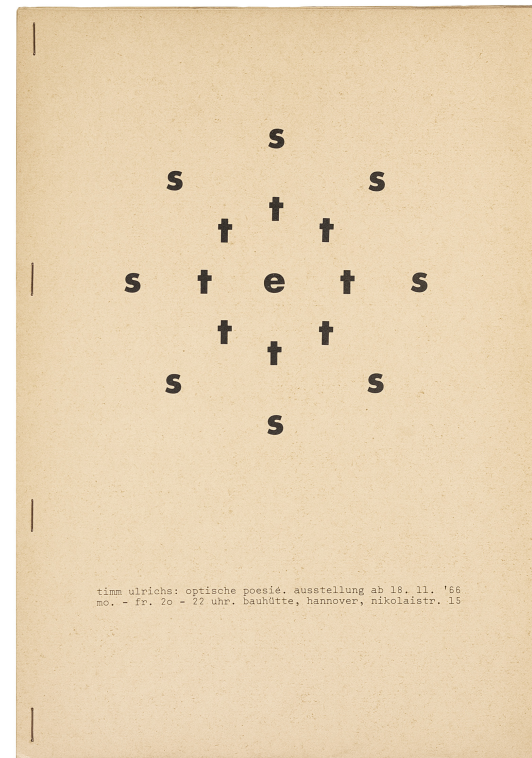
1 **Klartexte: Konkrete Texte:**
i. Folge, zur Ausstellung optischer Poesie in der Bauhütte

[Clear texts: concrete texts, 1st installment, for the exhibition of optical poetry in the Bauhütte] | Wrapper title: Stets [Always] | Hannover: self-published, 1966 | Quarto (29,7 × 21 cm) | Original stapled-stitched pictorial wrappers; [23] leaves with inserts (e.g. punch card, weather map of a large computer system); concrete poetry, documentary, and biographical material; hectographed texts and numerous illustrations | Very good | (54174)

€1,500

Complete copy of the first and only edition of the very rare artist's book.

As of January 2024, OCLC lists no copies in North America and only one in Europe.



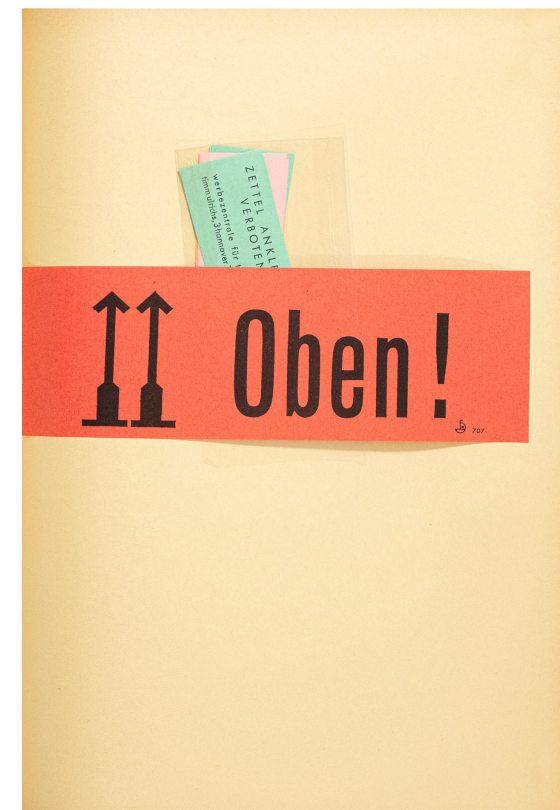
2. **Beschriebene Blätter:**
kurze Prozesse totaler Poesie & totalen Theaters. Ludistische Texte,
2. Folge. 10 Jahre Centre — junges Theater, Göttingen, 24.6.1967

[Inscribed leaves: short processes of total poetry & total theater. Ludistic texts, 2nd episode 10 years Centre — junges Theater, Göttingen, 24.6.1967] | Wrapper title: **Vorsicht Kunstblätter! Nicht knicken!** [Attention art leaves! Do not fold!] | Hannover: self-published, 1967 | Quarto (29.6 × 21 cm) | Original staple-stitched red printed wrappers; [32] leaves with concrete poetry, documentary, and biographical material, hectographed texts and numerous illustrations as well as with enclosures, such as a sealed envelope with a postcard mounted with photo corners, and small bags with stickers including the inscription “Zettel ankleben verboten!” (No sticky notes allowed!) | Title page with handwritten dedication and signature by Timm Ulrichs; very good | (54176)

€ 650

Complete and signed copy of the first and only edition of the rare artist's book.

As of January 2024, OCLC lists only one copy in North America.



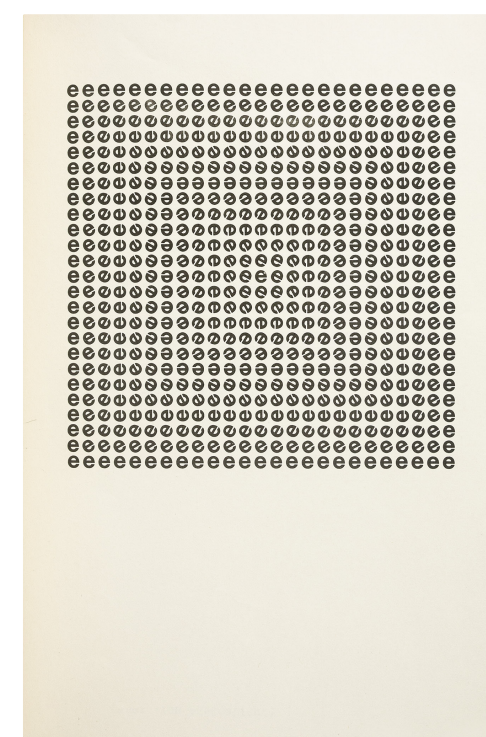
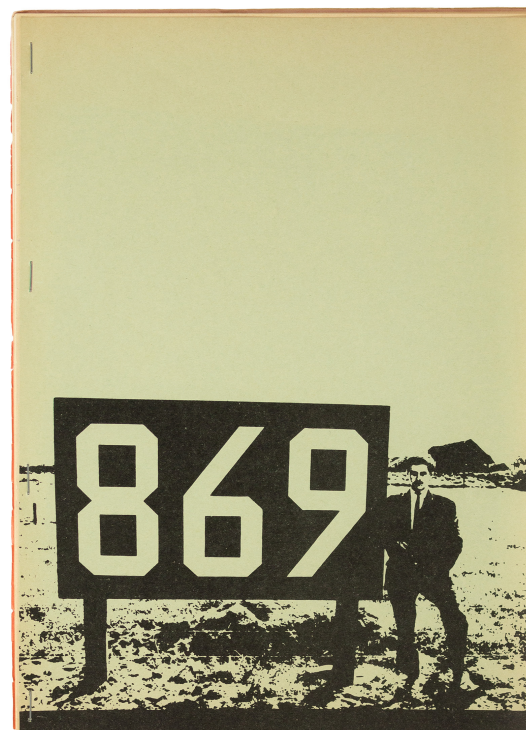
3. **Um nicht zu sagen: Ganz zu schweigen von: Timm-Ulrichs-Bulletin**
3. Folge (künstliche Poesie, aktionstexte, visuelle konstruktionen &c.)

[Not to say: not to mention. Timm-Ulrichs-Bulletin 3rd installment (artificial poetry, action texts, visual constructions &c.) | Wrapper title: 869 | Hannover: self-published, 1968 | Quarto (30 × 21 cm) | Original stapled-stitched pictorial wrappers; [33] leaves with inserts (for example, a leaf with the linocut “Montage”, a leaf with a fingerprint, a copy of a receipt); mounted material, various formats, colors, and stocks of paper; graphics, documentary, and biographical material; hectographed texts and numerous illustrations | Very good | (54168)

€ 850

Complete copy of the first and only edition of the artist's book produced by Timm Ulrichs in 400 copies.

As of January 2024, OCLC lists 2 copies in North America.

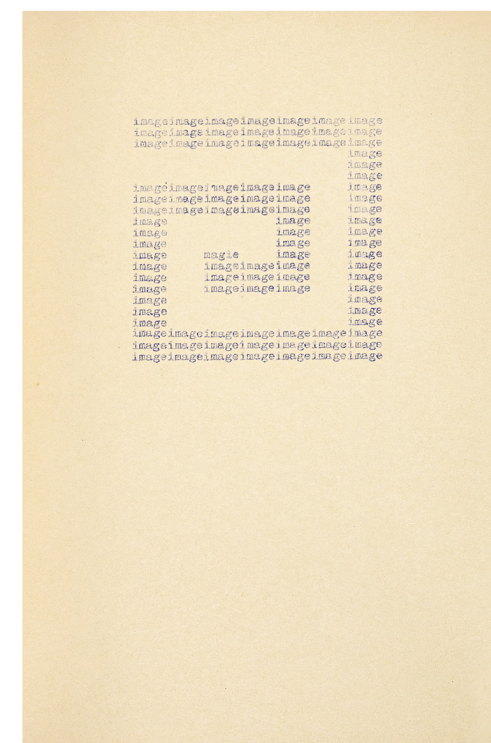
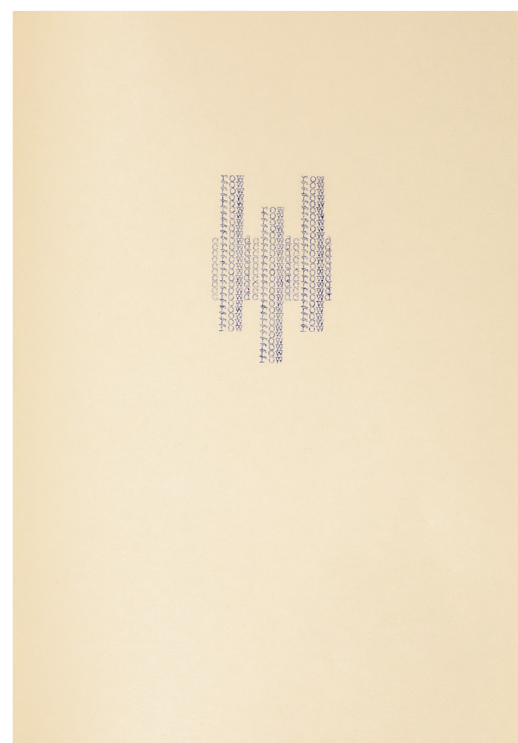
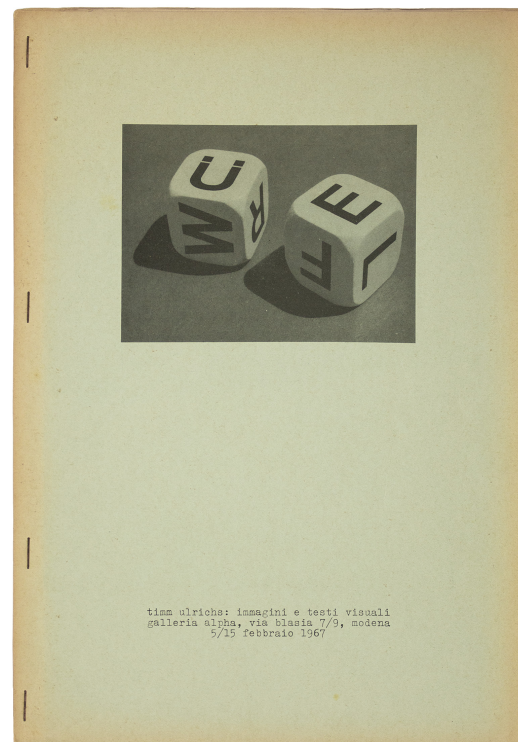


4 **Spielpläne: materiale poesie,**
4. Folge zur Ausstellung Immagini e testi visuali (Visuelle Texte + Bilder)

[Game plans: material poetry, 4th installment of the exhibition Immagini e testi visuali (Visual texts + images)] | Wrapper title: Würfel [cubes] | Hannover: self-published, 1967 | Quarto (29.8 × 21 cm) | Original stapled-stitched pictorial wrappers; [23] leaves with concrete poetry, documentary and biographical material, hectographed texts and numerous illustrations | Very good | (54175)

€1,500

Complete copy of the first and only edition of the very rare artist's book.
As of January 2024, OCLC lists 2 copies in North America.



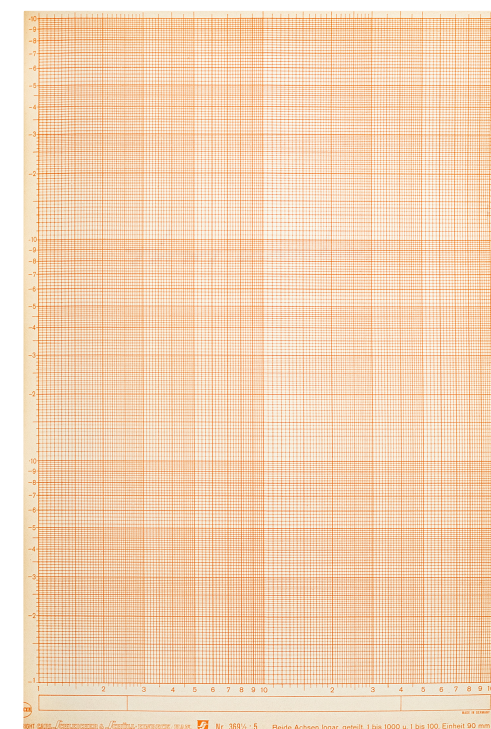
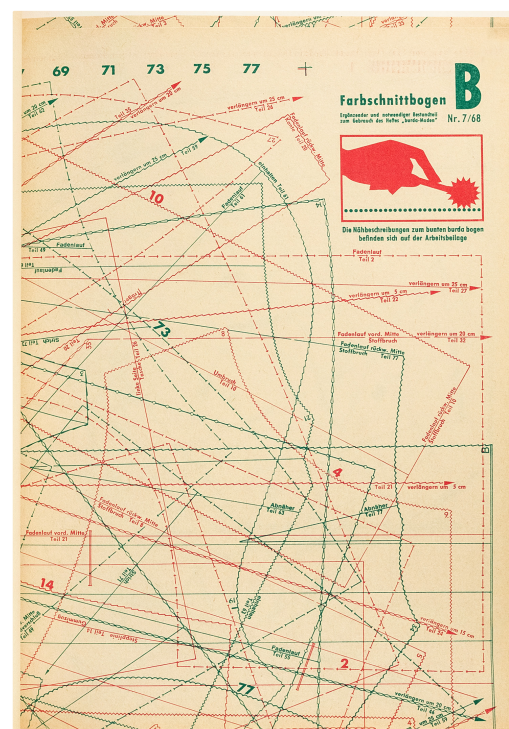
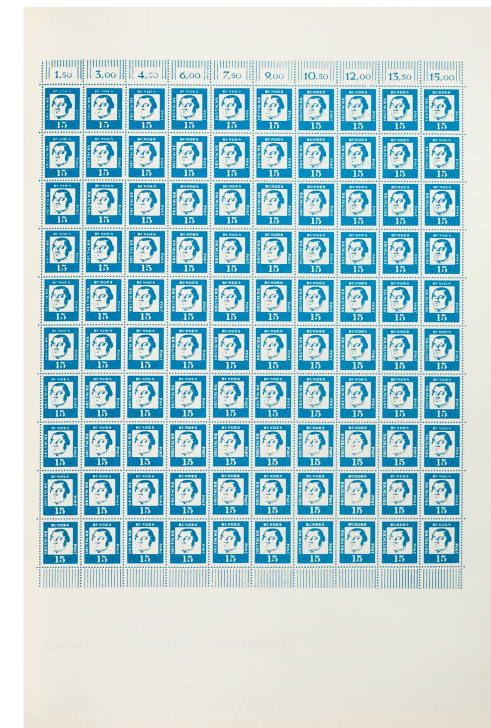
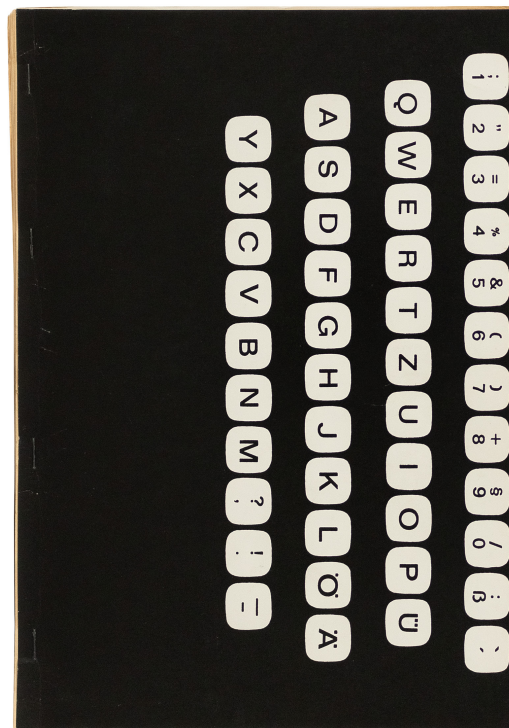
5 **QWERTZUIOPÜ: Ideenkatalog, 5. Folge. Ideografische Texte, Identitätsspiele, Interdisziplinäre Demonstrationen, integrale Kunst, instant Art**

[QWERTZUIOPÜ: Catalog of ideas, 5th installment. Ideographic texts, identity games, interdisciplinary demonstrations, integral art, instant art] | Hannover: self-published, 1968 | Quarto (30 × 21 cm) | Original stapled-stitched pictorial wrappers; [61] leaves with inserts (e.g. a pouch with “sticky notes — miniature posters”, Pelikan paint box advertising board with a signed orange painted color area, one leaf with handwritten signed stamp signature), mounted material, various formats, colors, and stocks of paper (graph paper, pattern sheet, stamp sheet, art paper, etc.), graphics, documentary, and biographical material, hectographed texts and numerous illustrations | Very good | (54167)

€ 950

Complete copy of the first and only edition of the artist's book produced in a small edition by Timm Ulrichs.

As of January 2024, OCLC lists 2 copies in North America.



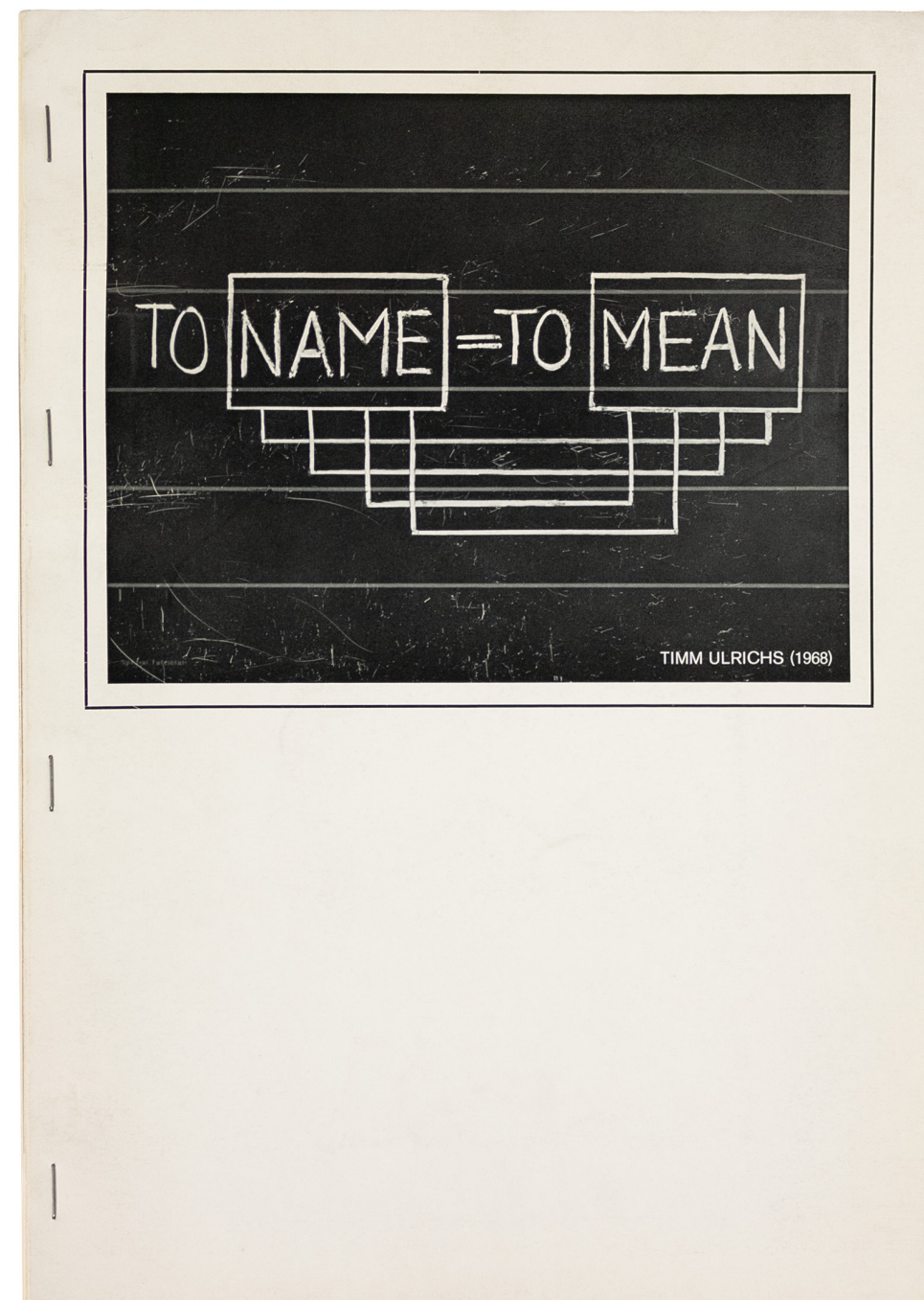
6 **Ich, Gott & die Welt:**
Beitrag nr. 6 zu timm-ulrichs-hagiographie

[Me, God & the world: contribution no. 6 to timm-ulrichs-hagiography] | Wrapper title:
To Name = To Mean | Hannover: self-published, 1977 | Quarto (29.7 × 21 cm) | Original
stapled-stitched pictorial wrappers; 59 mostly unnumbered leaves with inserts
(e.g. advertisements, offprints, folded article with paper clip, etc.), various formats,
colors, and paper stocks; graphics, documentary, and biographical material;
hctographed texts and numerous illustrations | Very good | (54179)

€ 950

Complete copy of the first and only edition of the artist's book produced in
a small edition by Timm Ulrichs.

As of January 2024, OCLC lists two copies in North America.



8 **Convolute of typewritten and handwritten correspondence to the important German art historian and curator Wulf Herzogenrath.**

I) A three-page typewritten letter with mounted pictures, handwritten annotations, and a handwritten signature, as well as a half-page typewritten letter with handwritten signature | Hannover, 12.02.1980 and presumably 02.1980 | DIN A4 (29.6 × 21 cm) and DIN A5 (14.8 × 21 cm) |

II) Handwritten letter on glassine paper with handwritten signature | Without place and date | DIN A4 (29.6 × 21 cm) |

III) Printed document: “Diese Urkunde bestätigt die Freundschaft des berühmten Totalkünstler Timm Ulrichs mit ...” (This document confirms the friendship of the famous total artist Timm Ulrichs with...) with handwritten addition “Wulf Herzogenrath” as well as handwritten signature and date, 19.10.1975 |

IV) Four handwritten envelopes in different sizes (11.4 × 16 to 30 × 21.5 cm) with the artist’s dedication to Wulf Herzogenrath |

Very good | (54184)

€ 2,200

The correspondence, especially the detailed three-page, densely written typewritten letter, revolves around Ulrichs’ participation in the exhibition “Monumente-Denkmal”, which Wulf Herzogenrath was responsible for as director of the Cologne Kunstverein in 1980. Ulrichs was one of the main contributors, alongside Robert Filliou, Ed Kienholz, Claes Oldenburg, Nam June Paik, Gerhard Richter, and Dieter Roth. In this letter, Ulrichs expands extensively on his thoughts about the idea of the exhibition and makes numerous suggestions, some of them illustrated, which ultimately became decisive for Herzogenrath’s concept. Ulrichs first associates some objects and photographs from his archive, describes macabre, ironic anecdotes about the Hermann Monument, but then writes extensively about his own gravestone, which reads, “Always remember to forget me” (Denken Sie immer daran, mich zu vergessen). Gravestones and epitaphs ultimately became the leitmotif for the exhibition. On the occasion of the exhibition, Herzogenrath wrote in the German art magazine “Kunstforum”: “Who puts up a gravestone that raises strange questions for viewers? This gave rise to the initial impulse for this exhibition — how is it that Ed Kienholz and Claes Oldenburg design each other’s gravestones and yet the form, the manner and the way in which they do so seem peculiar? Why on earth does poor Timm Ulrichs even have to sell his own gravestone (...), or why does Salvo tell us via a marble plaque and golden letters that he is the best? Why does James Lee Byars, who otherwise pays so much attention to sparing gestures of nothingness and perfection, roll a large, round stone through Amsterdam and then through Bern and choose this worn, bumped, no longer perfectly rounded sphere as his perfect epitaph for his own grave?” (Translated from: Kunstforum, vol. 37, 1980, pp. 159–191)



9 **Convolute of typewritten and handwritten correspondence to the German sculptor, painter, and representative of constructive art, Günter Neusel (1930–2020).**

I) Three typewritten letters, each with a handwritten signature, one leaf with handwritten line | Hannover, 17.06 1965 as well as 07.06. and 15.06. 1966 | DIN A4 (29.6 × 21 cm) |

II) Two handwritten postcards, one of which is inscribed on both sides | Hannover, around 1970 | A6 (10.5 × 14.8 cm) |

III) Three envelopes (11.4 × 16 cm) with Ulrichs' stamps, one handwritten and two typed, containing exhibition invitations, one with handwritten greetings |

IV) A hectograph with a dedication to Neusel; a Pelikan paint box advertising board with an orange color area signed by the artist himself; and a handwritten invitation to an exhibition |

Very good | (54185)

€ 2,200

Content-rich letters to the artist Günter Neusel, who belonged to the circle around Max Bense. Max Bense's influence on Ulrichs and Neusel is clear in the letters. The focus is on concrete poetry and art as well as the experimental use of new data processing techniques. Mention is made of exhibitions and publication channels to publicize this approach. Ulrichs complains, for example, that the small magazine "Nesyo" suddenly ceased to exist. At the time, the small journal project set out with the aim of bringing art and technology together; it published the first attempts to have poems written by a computer, so-called "stochastic texts". Ulrichs also mentions his collaboration with Bense and reports on his work with punched tape and discusses word games that he performs according to a certain calculation.



10 Extensive convolute of 46 pieces of ephemera, including printed artist's multiples and graphics.

Hannover and other places: predominantly self-published, ca. 1960–80 | Different formats ranging from 12mo to folio (8 × 21 to 59 × 41.8 cm) | 27 printed, hectographed, and photocopied leaves designed by the artist (concrete poetry, photomontages, invitations, etc.), 5 hectographed texts, 5 posters, 4 envelopes (two of which are artist's multiples and two for postal correspondence with address stamps), 4 invitation and order cards designed by the artist, one of which is stamped "Leben" / "kunst" [Life / Art] as well as the lithograph "Kubistische Landschaft" [Cubist landscape], signed and numbered | (54197)

€1,800

The convolute contains separate prints, some of which Ulrichs used for his stitched artist's books, such as the double sheet with the most diverse variants of letter omissions in the word "Fragment" (Fragment), the leaves

"Typotextur/interferenz" (with handwritten correction),

"Interferenzen, 1952–62" (with handwritten addition),

"Goethe in der Campagna — Ein Totalkunst-Gegenbild" ("Goethe in der Campagna — A Total Art Counterimage"),

"Timm Ulrichs, plagiiert" ("Timm Ulrichs, plagiarized"),

"An alle! Das offene Geheimnis der Kunst" ("To All! The Open Secret of Art"),

"Ideen-Tresor" ("Ideas Vault"),

"Widerlegung des Identitätsprinzips" ("Refutation of the Identity Principle") (with handwritten correction),

"Ich erkläre Gott zu meinem Kunstgegenstand" ("I declare God to be my art object"), 4 hectographed leaves with concrete poetry, etc.

The posters among others include "Timm Ulrichs — Ich bin ein Gedicht" (Timm Ulrichs — I am a poem),

"Vorsicht Kunstblätter! Nicht knicken. Timm Ulrichs: Faltblatt" (Caution art sheets! Do not fold. Timm Ulrichs: Folded sheet).



11 **54 leaves of hectographed typewriter texts, two of them with handwritten notes by the artist and one signed by him and with studio stamp “Kunstwerk Timm Ulrichs” (Artwork Timm Ulrichs).**

Hannover, 1961–79 | DIN A4 (30 × 21 cm) | Thin typewriter paper in different colors.
Somewhat fragile and faded | With: Nine printed invitations and postcards designed by Timm Ulrichs; one of them with recipient addressing written by the artist | Different places and publishers, 1967–81 | 12mos (10.5 × 14.5 to 23 × 17 cm) | Very good | (54196)

€ 850

The convolute contains the following texts, among others:

“Ich höre was, was Du nicht siehst — Demonstrationen totaler Musik” (I hear something you don’t see — demonstrations of total music), 3 leaves.

“Hallo, boys und girls, seid ihr alle da? Timm Ulrichs ‘Nichts besonderes, Teil 1’ (Hello, boys and girls, are you all here? Timm Ulrichs ‘Nothing special, part 1), 3 leaves.

“Denken Sie immer daran, mich zu vergessen” (Always remember to forget me), 4 leaves.

“Ich frage Euch: Wollt Ihr die totale Kunst?” (I ask you: Do you want total art?), 1 leaf.

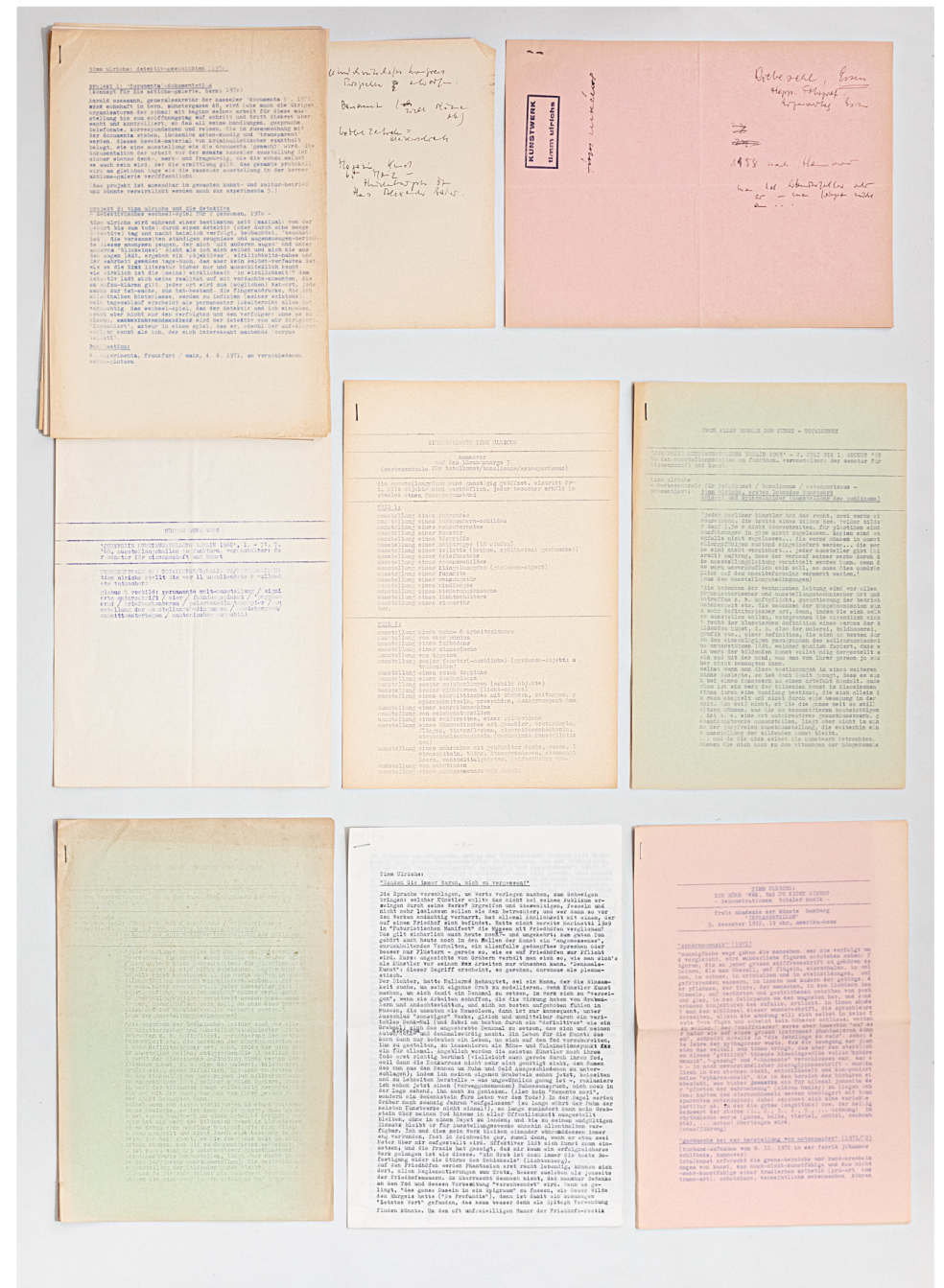
“Zehn Zusatzgebote zur Kunst” (Ten additional commandments on art), 1 leaf.

“Zimmergalerie Timm Ulrichs” (Room Gallery Timm Ulrichs), 3 leaves.

“Nach allen Regeln der Kunst — Totalkunst” (By all the rules of art — total art), 2 leaves.

“Thesenanschlag auf die Kunst” (posting of the Theses on art), 1 leaf.

“Muster ohne Wert” (Patterns without value), 3 leaves.



12 **Eight publications by and about the artist and twenty minor additions.**

Various places: self-published and various galleries, 1964–75 | Various formats, from 12mo to folio (15 × 15 to 42 × 29.7 cm) | Various original bindings, most of them illustrated and staple-stitched; Predominantly with numerous reproductions | Very good |
 In addition: 20 printed invitations and postcards designed by Timm Ulrichs; one of them with recipient address written by the artist | Various places and publishers, 1967–81. 12mos (10.5 × 14.5 to 23 × 17 cm) | Very good | (54189)

€ 950

I: Timm Ulrichs. Was ist Kunst [What is art]. Wrapper title: Totalkunst — das neue mass aller dinge [Total art — the new measure of all things]. Hannover: self-published, [1964]. Quarto (32 × 22.5 cm). Original staple-stitched wrappers; 7 hectographed leaves. As of February 2024, OCLC lists two copies worldwide, one of which is in North America.

II: Worksandwordsandworlds. Turin: Studio di informazione estetica, 1968. Octavo (17 × 21.2 cm). Original staple-stitched wrappers, 10 leaves with original graphics and image contributions by Timm Ulrichs, Giuliano Della Casa, Luigi Ferro, and Marco Gerra.

III: Diskus: Frankfurter Studentenzeitung [Discus: Frankfurt student newspaper]. Frankfurt a. M., self-published 1965. Folio (42 × 30 cm). Original self-wrappers, rear wrapper designed by Timm Ulrichs; 12 pp.

IV: Timm Ulrichs. Konstruktionen und Rekonstruktionen: Fotografische Beweisaufnahmen [I: Constructions and reconstructions: Photographic inventories and evidence]. Utrecht: Gamm(a), 1966. Octavo (21 × 15 cm). Original staple-stitched wrappers; [20] pp. with 14 full-page photographic images.

V: Timm Ulrichs. Ich als Kunstfigur (2. egozentrisches manifest) (oder: was das ganze theater soll) [I as an artificial figure (2nd egocentric manifest) (or: what the whole theater is about)]. Wrapper title: Timm Ulrichs — das erste lebende Kunstwerk [Timm Ulrichs — the first living work of art]. Imprint: Totalkunst-Bulletin (pro forma), Nr. 1 [Total Art Bulletin (pro forma), No. 1]. Hannover: self-published, 1966. Quarto (30.4 × 21 cm). Original staple-stitched, illustrated wrappers; 7 leaves (6 hectographed and 1 photocopied). As of February 2024, OCLC lists two copies in North America.

VI: Timm Ulrichs. Die Zeitungsannonce als Kunstwerk: Ein Katalog mit Beispielen aus zehn Jahren [The newspaper advertisement as a work of art: a catalog with examples from ten years]. Bonn: Magers, 1974. 12mo (15 × 15 cm). Original half cloth binding; [28] pp. with 11 reproduced newspaper cuttings.

VII: Timm Ulrichs: Kunst-Räume Landesmuseum Münster [Timm Ulrichs: Art Rooms Landesmuseum Münster]. Münster: Landesmuseum, 1975. (23 × 20 cm). Original staple-stitched printed wrappers; [16] pp. with 29 photographic reproductions.

VIII: Timm Ulrichs. Kunst: im Schweiß des Angesichts. Anmerkungen zum "Schweißstuch der Mona Lisa" (nach einem Röntgen-Foto des Urbildes [Art: by the sweat of the brow. Notes on the "Sweat cloth of the Mona Lisa" (after an X-ray photograph of the original painting)]. Hannover: self-published, 1978. Octavo (21 × 14.7 cm). Original staple-stitched, illustrated wrappers; [6] pp. with 6 pictures.

