



Alternate Projects
(859) 653-8684
info@alternateprojects.net
alternateprojects.net

Artist Magazines and Related Publications

Anonymous Magazine No. 3

Commonpress No. 1

Commonpress No. 2

Commonpress No. 6

Commonpress No. 11

Commonpress No. 22

Commonpress No. 37

Daglicht #10

Die Schastrommel No. 6

Die Schastrommel No. 7

Die Schastrommel No. 8a

Die Schastrommel No. 8c

Franz Liszt kommt gern zu mir zum Fernsehen

Fanzini Goes To The Movies

Movimento de Arte Pornô

GANG, No. 3

Jornal Dobrabil

Pornô Comics

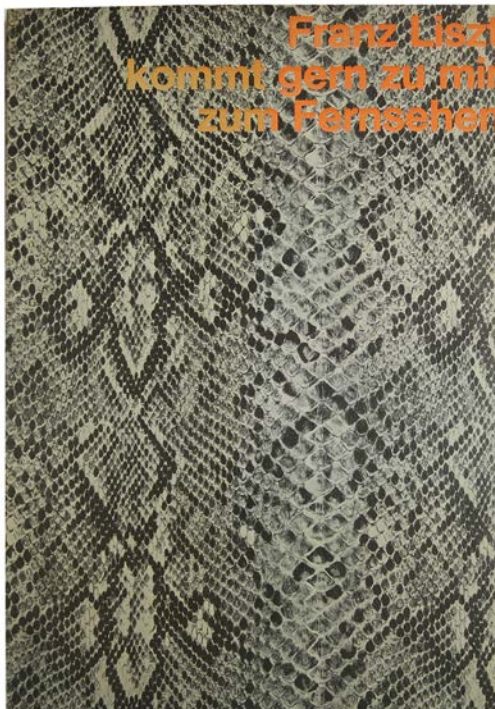
Suruba

Plages. No. 40

Radio/dramma. I(n)terazione

Scenario Vol. II, No. 8; Scenario Vol. III, No. 2; Scenario Vol. III, No 3, 4, 5

Soft Need #9



Franz Liszt kommt gern zu mir zum Fernsehen

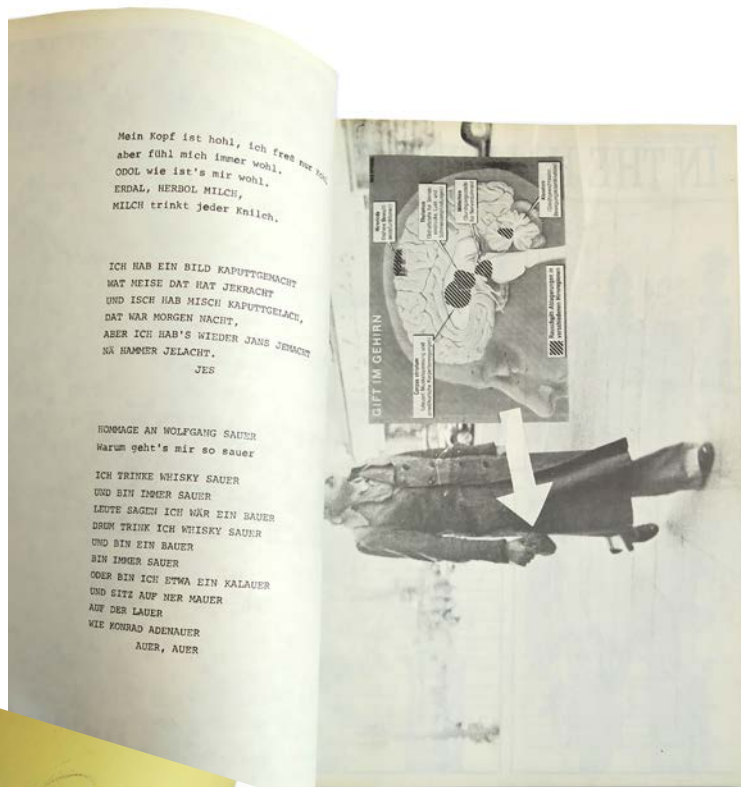
(Franz Liszt likes to come to see me on TV), 8 / 1973

Sigmar Polke and Achim Duchow


Soft cover, glue bound, 160 pp, 11 3/4 x 8 1/4 in. First edition.

Text in German. Westfälischer Kunstverein (Westphalian Art Association). Sigmar Polke's fourth publication. With contributions by Sigmar Polke, Achim Duchow, Fritz Heubach, Jean Christophe Ammann, Antonio Quarta, Katharina Sieverding.

\$ 300



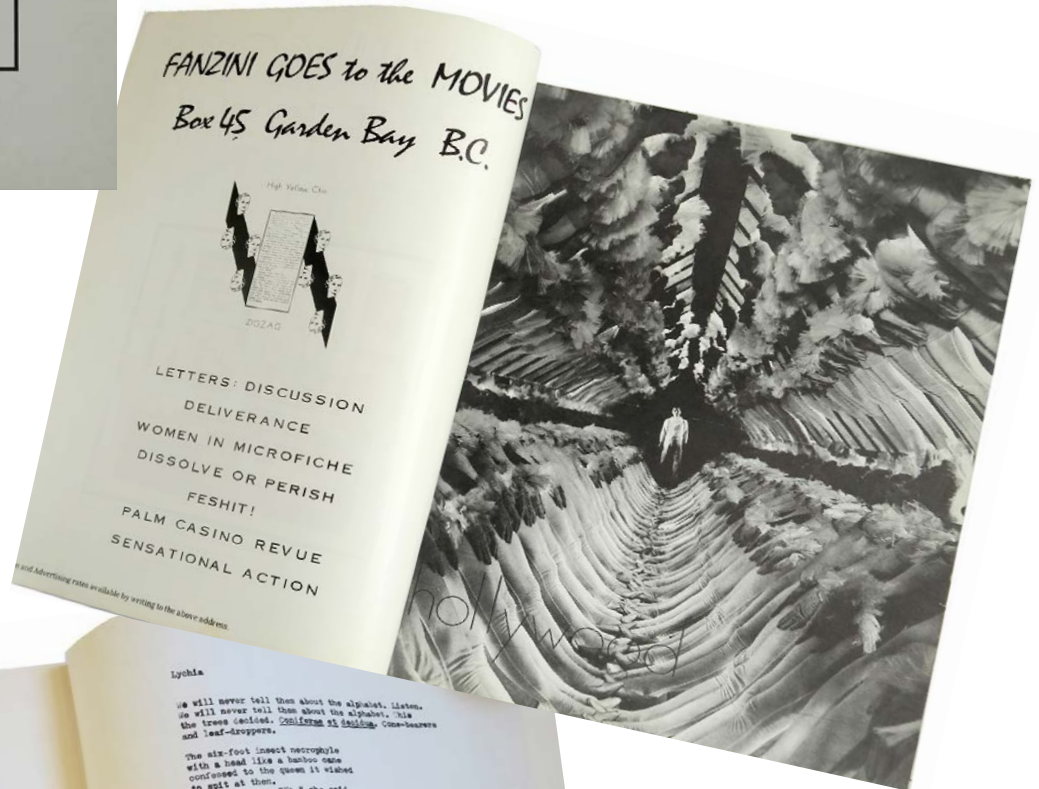
FANZINI GOES TO THE MOVIES

A black and white photograph of a person kneeling on a lawn, blowing into a long, thin object, possibly a clarinet or a long flute. The person is wearing dark shorts. In the background is a large, multi-paned window of a house. The photograph is framed by a thick black border.

Soft cover, glue bound, offset printed, 120 pp zine, 11h x 8 1/2w in.
Published by John Jack Baylin. With contributions from A.A.
Bronson, John Dowd, General Idea, Peter Hujar, Ray Johnson,
John Jack Baylin, and Reggie Walker. Loosely divided into seven
sections (Letters/Discussion, Deliverance, Women in Microfiche,
Dissolve or Perish, Feshit!, Palm Casino Revue, and Sensational
Action). Collages together appropriated advertisement imagery,
correspondence between some of the artists, cartoons, and soft-
core porn.

\$ 75

\$ 75



and Advertising rates available by writing to the above address.

falls without surges
the story into allegory
rain into slant
the sharp eyes of the listener
sleep-malting on parallel ground

falls without speaking
hastiness strikes inches
above a real shore
I hail a boat
asking for a copula verb I pay
to be served
without registering speed
no legal action

the story hinges
on a single door
his / her ship's
keeping one rock a secret
one rock with the window wide open
some softening edges
and the wedge
continually driven between us
we can bring these
outgrow this

Lychia.

We will never tell them about the alphabet. Listen.
We will never tell them about the alphabet. This
the trees decided. Coniferous et deciduous. Cone-bearers
and leaf-droppers.

The six-foot insect necrophyle with a head like a bamboo cane confessed to the queen it wished to spit at them.

Prattle for dinner. Can you turn money into something else by mixing it with water. Can you hear holes burrowing under the hills. Hedgehogs on a pine-needle floor? You have a fever and cannot rise out of bed. Gravity quadrupled. Someone is walking around in another room of your dream who has turned the white walls black. A bare lightbulb the air marmoset. Get back into your body, you fool! The lamp

...at the mention of beans.

Sound of thermometers rubbing together. Their glass thighs slick with oil. Another hasty departure at dawn. The cat dreams flexing its paws into a phantom prey.

Lock, said the children, he has fallen all up in the chair.
 the roots to the other side of the world!

⁹⁸ Hovering over the eyes of liquid. ^{M U M}

Let me spit at our guests.

0 we can keep a secret 0
0 we can keep a secret 0

SOFT NEED #9



perverse—The Tooth of Crime, the rock also has later scenes, a rather true. But Patti wasn't malleable, Steve

house; Middle in 1972 Book Mar nounced wh steady. She and although he Europe—get which were certs. In early 1 ter began to for glitter ro York Dolls knew many ness people And she w Friedman, a Chelsea days took public responsible Woodstock Watkins Gle rock acts int and she let read without belowing it megaphone but both sh always won by heckling Finally, P man had al most crucia asked Jane that she had —she had Greenwich beat poetry Born to i right dark s

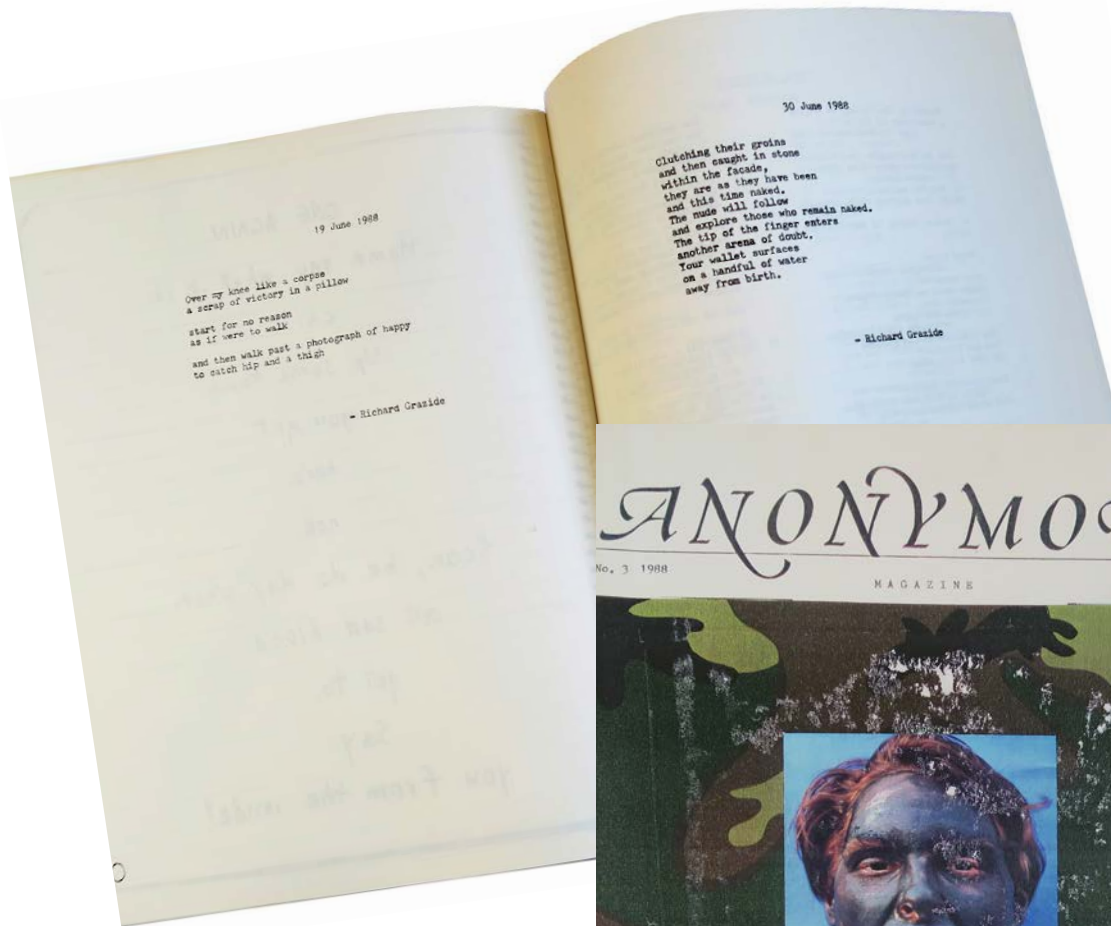
IN 1974 man's e no hard she has Patti la push he later, Ja singing, first

Soft Need #9, 1976

Soft cover, offset printed, 1h x 8 1/4w in. First edition. Edited by Pocio. Published by Expanded Media Editions, Bonn. Includes an interview with William S. Burroughs by Brion Gysin.

\$75





ANONYMOUS™

No. 3 1988

MAGAZINE

Three Dollars



LETTER FROM THE EDITOR

Dwelled safely in my real less existence, I can sit here and look out of (my) window at lives that are not mine and that I understand nothing about, even though we share our humanness. I am like many members of society - isolated and alone. Let, I can see the dogs. And how long before we understand, all of us a piece of stinking carcass; how long before we realize how sharp those teeth are, and how great our surprise that dogs wear boots with spurs? We know we are bleeding, but we can't see the bites. We sit there and let others wrap up the wrong wounds, so we still sit and bleed. Drugs we feel better. Doped. Only a matter of time until we lay naked on cold concrete, our sick bodies oozing illusions, choking on our ideas that are not our own. But what shit is this - my point. My point is spit. My point is spit. Far flung ideas scorching our eyes to sockets so that we can see again. My point is questions sharpened like sticks, like teeth that bite and don't let go. My point is why do we let them get away with not answering the question? My point is I don't know who they are or who I am. I am alienated by my government. I don't understand how it is run and who really runs it. I don't understand the economy or the moral majority or the scientists. I am wrapped up and caught in an enormous web, unable to understand, and told by a spider I cannot see. My hair falls out, my gums bleed, I don't know where my water comes from or my seat. Anonymous political puppets totter like children, their fingers wet with bloody gore as their white teeth cackle over rehearsed witticisms that drip like spit over the podium. My point is that we need to get our fat asses up, put on our pants and go outside. Throw out the T.V. and go outside and sit at a cafe and watch the people on TV. Learn to read. Learn to think. Listen carefully and express yourself. Stop yourself from being digested sometimes and look around you. Write down your thoughts. Start your own newspaper. Copy your thoughts and pass them around. Stick them on walls. Make people up. Spread your germ.

We need some heroes that don't just carry balls.

The Editor
Anonymous Magazine

IN THIS ISSUE:

Jon West
Patrick Redout
Lynett Turner
Dun
Kevin Carter (feature)
Anonymous
Richard Graide
Carl Lawrence
Charles
John Flickinger
Chris Sandage

Mark Winter
Herstory

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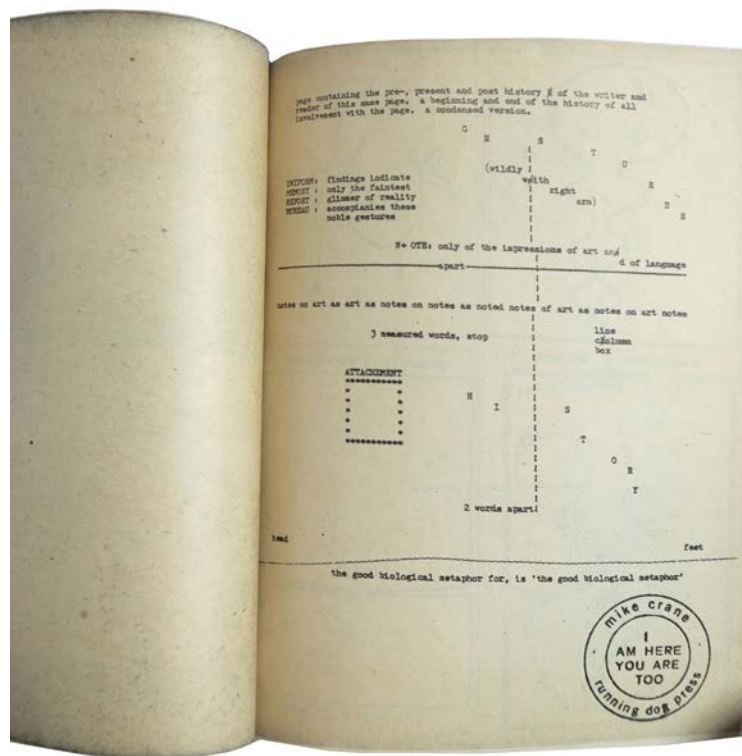
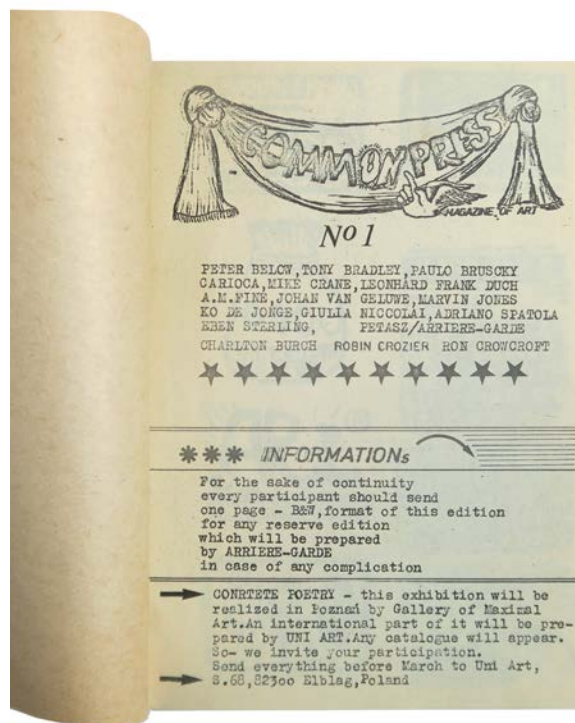
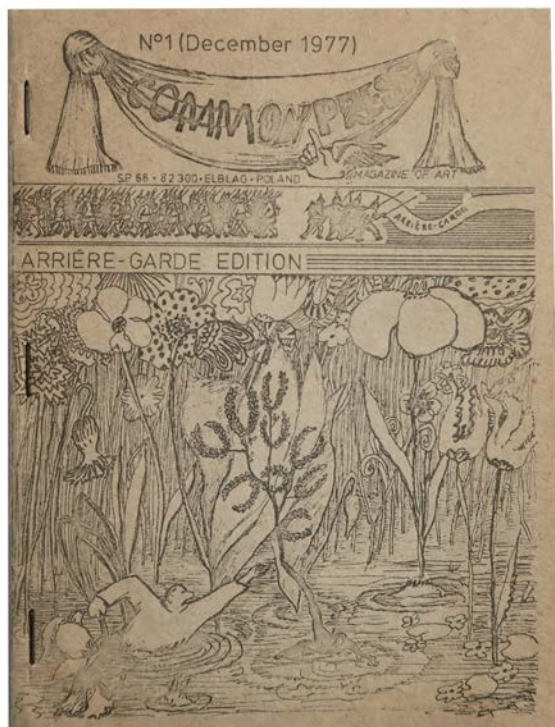
All submissions and comments to:

Anonymous Magazine
141 Manhattan Avenue
Brooklyn, N.Y. 11222

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Special thanks to those anonymous that make this possible.
Cover by Kevin Carter

Anonymous Magazine No. 3, 1988
Soft cover, staple bound, 43 pp,
11h x 8 1/2w in. Loss of paper in
spots due to wear on cover.
"Black face" issue.
\$ 200

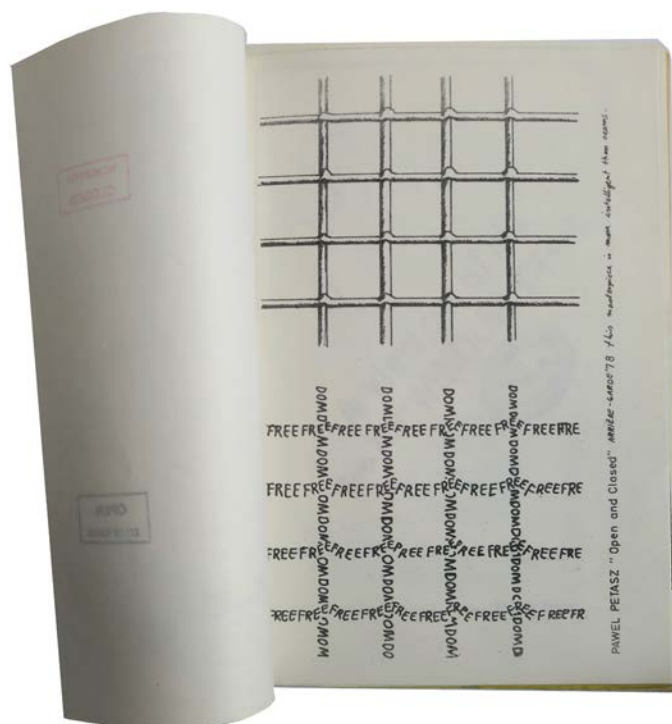
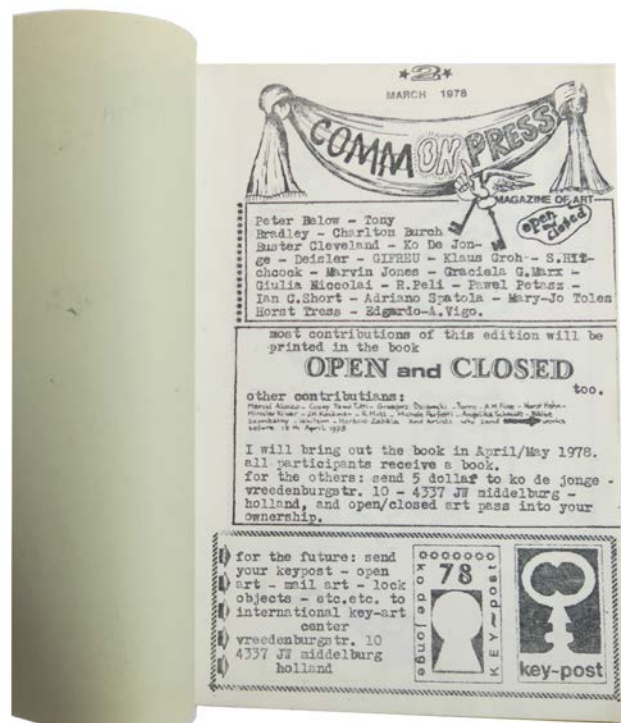


Commonpress No. 1, Arrière-Garde, December, 1977

Carioca editor. Soft cover, stapled, photocopy, 7 3/4 x 5 1/2 in.
\$ 550

Common Press

An international magazine of art is created, produced, shared & distributed by and to its participants. As such it is one alternative art form in action. Each contributor to the magazine is encouraged to edit and publish a future edition according to his/her own theme and format. All production & distribution costs are met by each editor. Information & assignment of future issues is coordinated by the magazine's founder, PAWEL PETASZ.



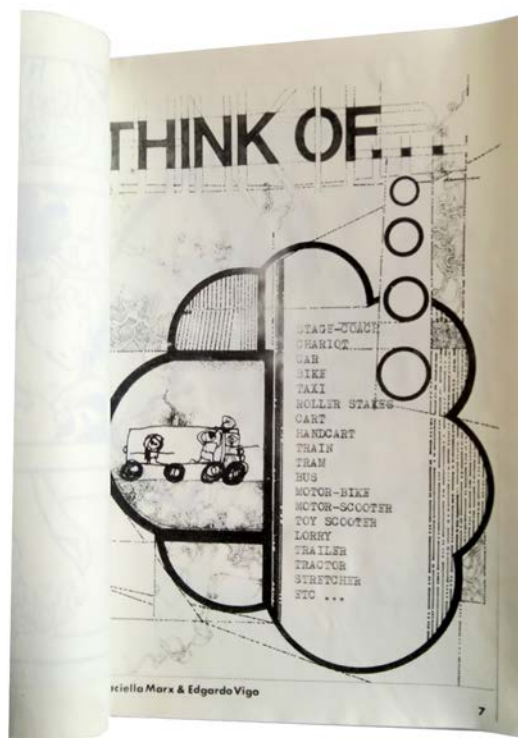
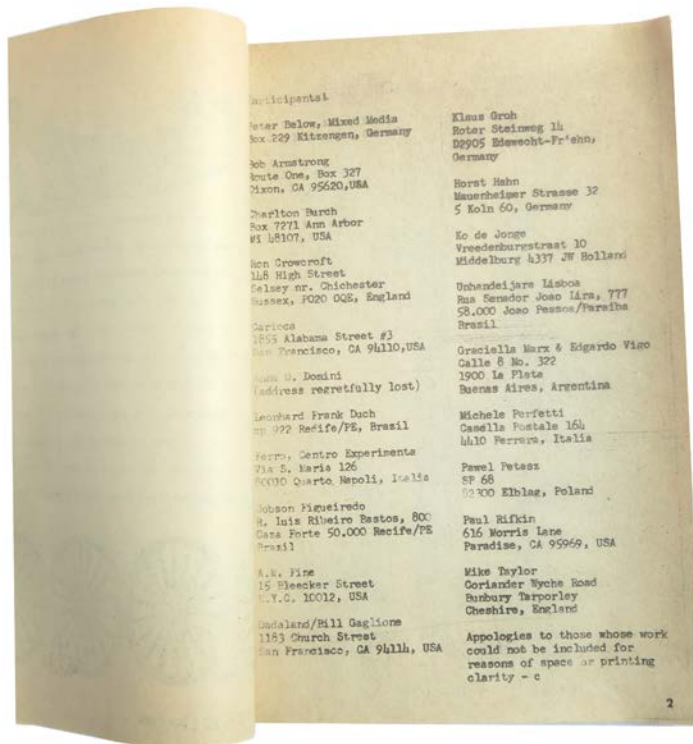
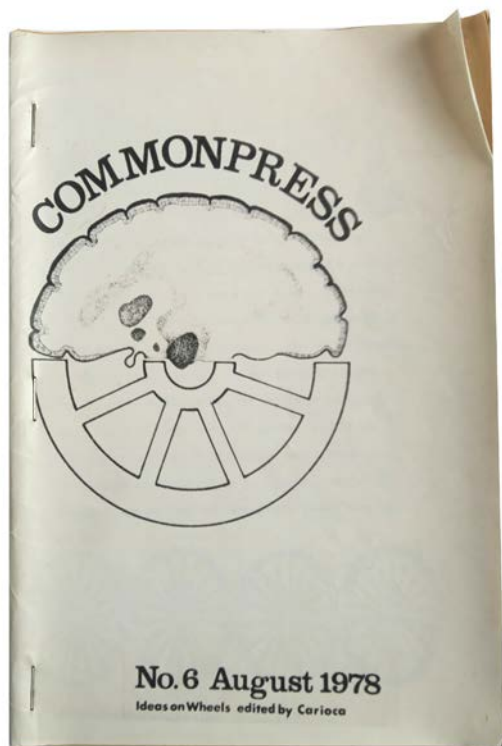
Commonpress No. 2, What is the difference between Open and Closed, March, 1978

Soft cover, stapled, photocopy, 8 1/4 x 6 in.

\$ 550

Common Press

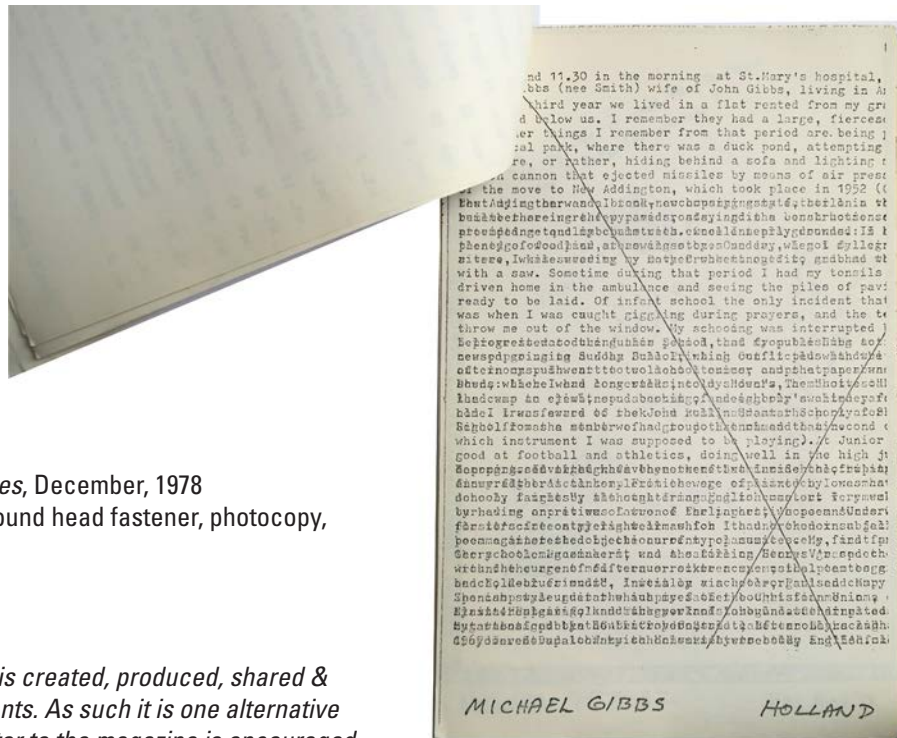
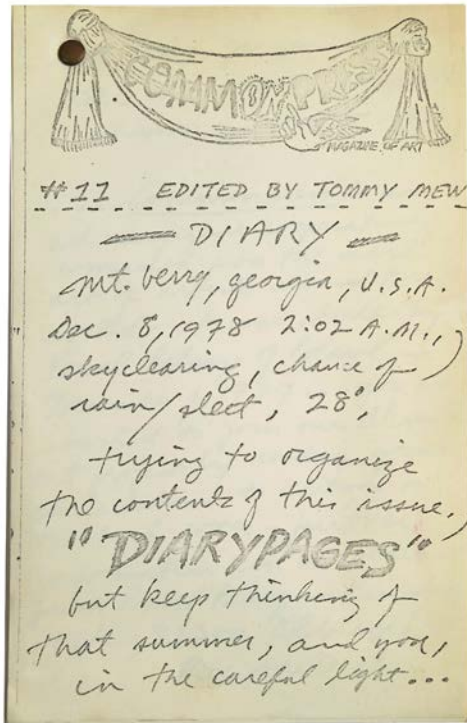
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Commonpress No. 6, Ideas on Wheels, August, 1978
Carioca editor. Soft cover, stapled, photocopy, 8h x 5 3/4w in.
\$ 550

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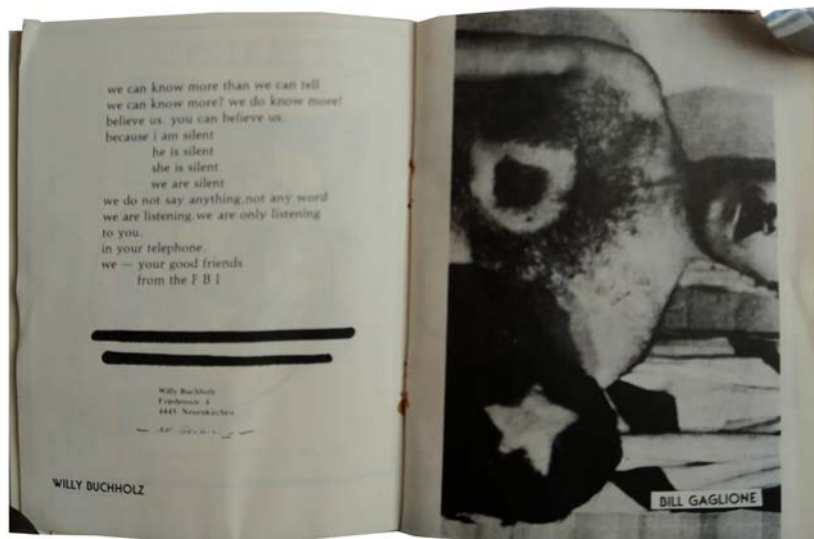
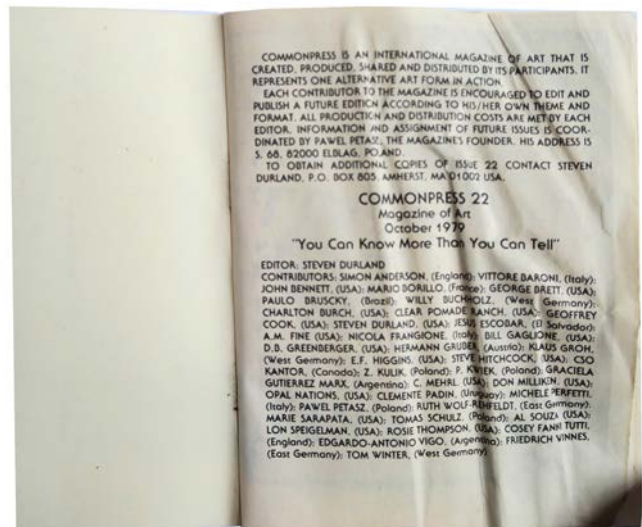


Commonpress No. 11, Diary Pages, December, 1978

Tommy Mew editor. Soft cover, round head fastener, photocopy,
8 1/2h x 5 1/2w in.
\$ 550

Common Press

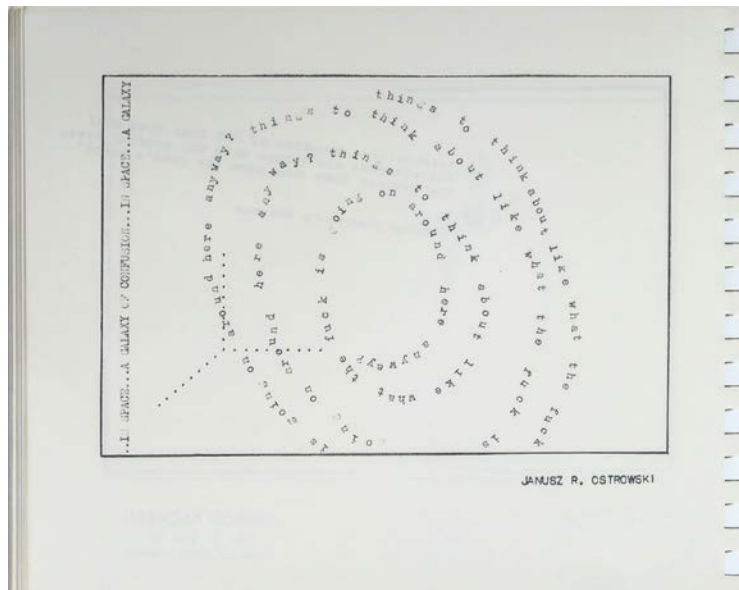
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Commonpress No. 22, You can Know More Than You Can Tell, October, 1979
 Steven Durland editor. Soft cover, stapled, photocopy, 5 1/2h x 4 1/4w in.
 \$ 550

Common Press

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Commonpress No. 37, *Things to Think About in Space: A Mail Art Action*, October, 1980

Mario Lara, editor. Soft cover, spiral bound, photocopy & rubber stamps, 5 1/2h x 4 1/4w in. 18h x 22 1/2w in. No. 216 out of an edition of 300. With 197 contributions. Signed by Lara with a dedication to Jerry Dreva.

\$ 550

Common Press

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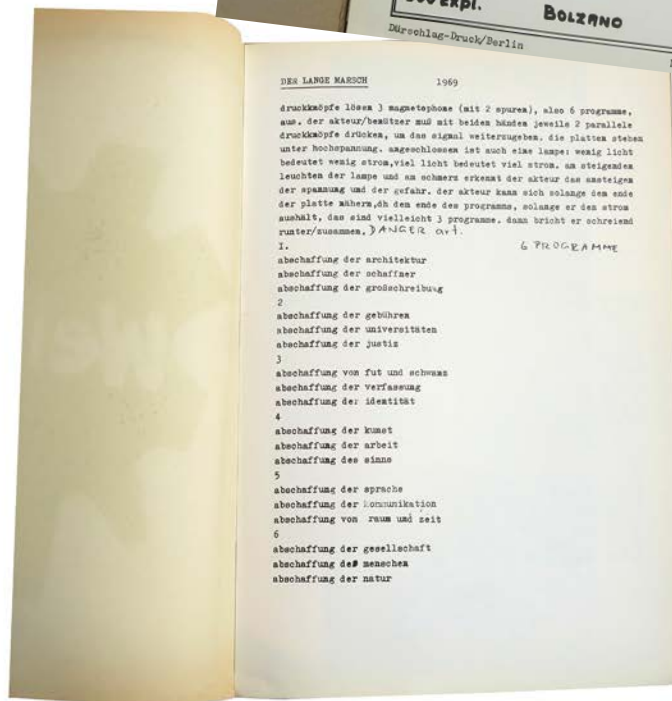
Die Schastrommel No. 6, Organ Der Osterr. Exilregierung, Bolzano, Marz 72
 Soft cover, glue bound, original wrappers, screenprinted, 11 1/2h x 8 1/4w in.
 One out of 500 copies. Published by Guenter Brus, Berlin. With contributions
 from Dieter Rot, Georg Baselitz, Anonius Hoeckelmann, and Hermnn Nitch.
 Bound pages have separated from cover.
 \$ 300



[...] Günter Brus earned his reputation through his role in what has come to be known as the 'Wiener Aktionismus'. Brus and others (primarily Otto Muehl, Hermann Nitsch and Rudolf Schwarzkögler) developed an extreme strain of performance art. Brus was the first artist to use bodily fluids in works like 'Zerleissprobe' and 'Körperanalysen'. His performance of the latter - during which he lacerated himself, smeared himself with his own shit, and masturbated as he sang the Austrian national anthem - at the University of Vienna's 1968 event Kunst und Revolution resulted in a psychiatric evaluation and criminal charges, on which he was sentenced to six months' strict confinement. 'So at the beginning of 1969, Brus left the country illegally with his family to settle in Berlin. There he met with Gerhard Rühm and Oswald Wiener on May 27, 1969, to establish the "Austrian Government in Exile" and its official mouthpiece, the magazine Die Schastrommel[...]. [Aarons & Roth - In Numbers. Serial Publications by Artists since 1955, p. 337].



Die Schastrommel No. 7, *Organ Der Osterr. Exilregierung*, Bolzano, April 72
Soft cover, glue bound, original wrappers, screenprinted, 11 1/2h x 8 1/4w in.
One out of 500 copies. Published by Guenter Brus, Berlin. With contributions
by Valie Export, Kurt Kren, Dominik Steiger, and Peter Weibel. Bound pages
have separated from cover.
\$ 300



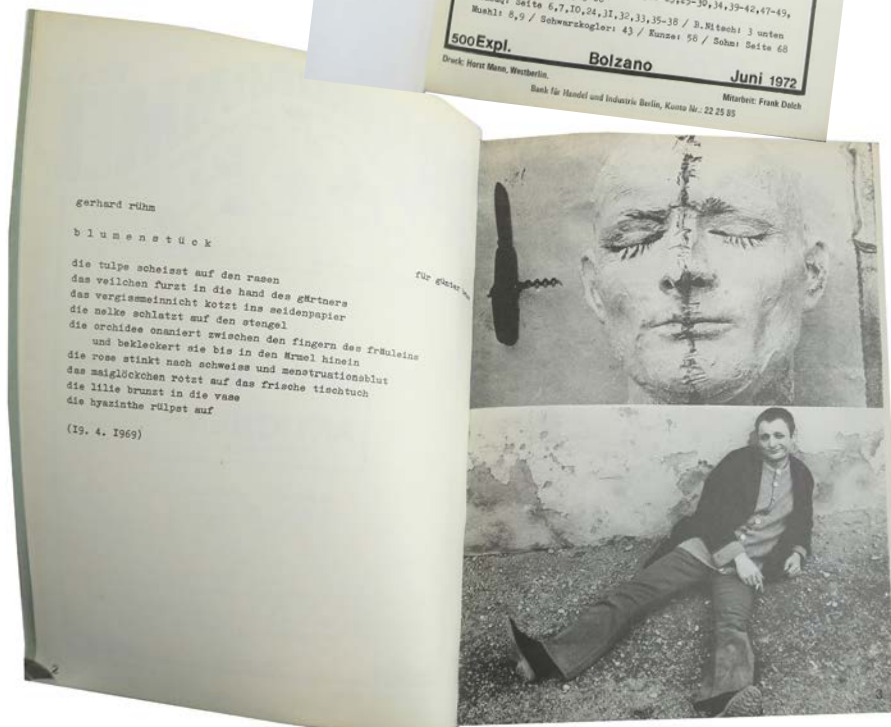
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Die Schastrommel No. 8a, Organ Der Osterr. Exilregierung, Gunter Brus, Aktion 1964-1966, Bolzano, June 1972

Soft cover, glue bound, original wrappers, screenprinted, 11 1/2h x 8 1/4w in. One out of 500 copies. Published by Guenter Brus, Berlin. Documents various actions by Brus and colleagues, gathers press releases and program announcements, and more.

\$ 300



[...] Günter Brus earned his reputation through his role in what has come to be known as the 'Wiener Aktionismus'. Brus and others (primarily Otto Muehl, Hermann Nitsch and Rudolf Schwarzkögler) developed an extreme strain of performance art. Brus was the first artist to use bodily fluids in works like 'ZerreiSSprobe' and 'Körperanalysen'. His performance of the latter - during which he lacerated himself, smeared himself with his own shit, and masturbated as he sang the Austrian national anthem - at the University of Vienna's 1968 event Kunst und Revolution resulted in a psychiatric evaluation and criminal charges, on which he was sentenced to six months' strict confinement. 'So at the beginning of 1969, Brus left the country illegally with his family to settle in Berlin. There he met with Gerhard Rühm and Oswald Wiener on May 27, 1969, to establish the "Austrian Government in Exile" and its official mouthpiece, the magazine Die Schastrommel[...]. [Aarons & Roth - In Numbers. Serial Publications by Artists since 1955, p. 337].

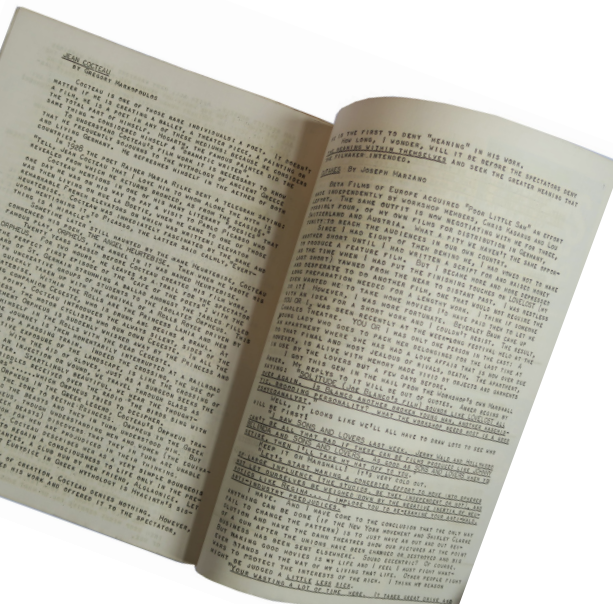
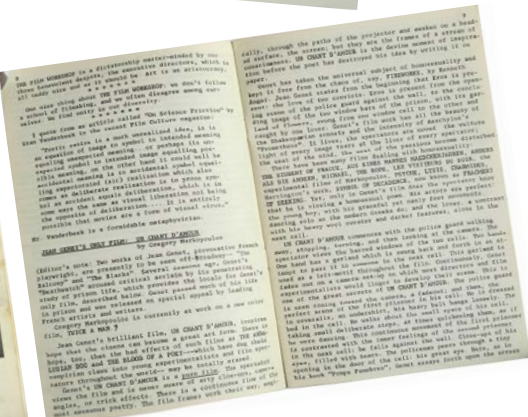
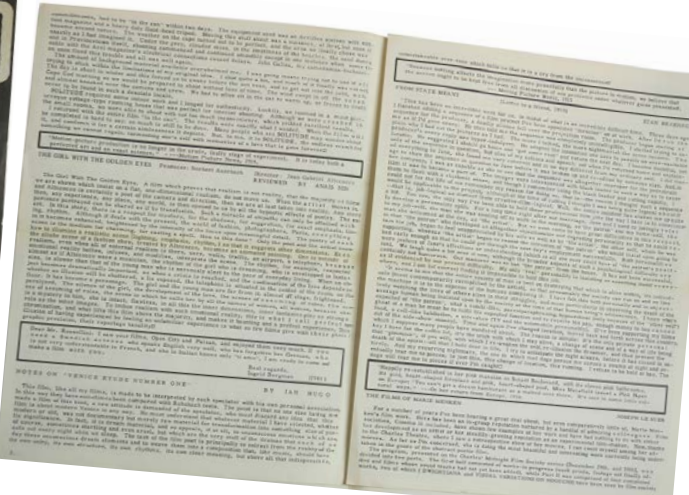
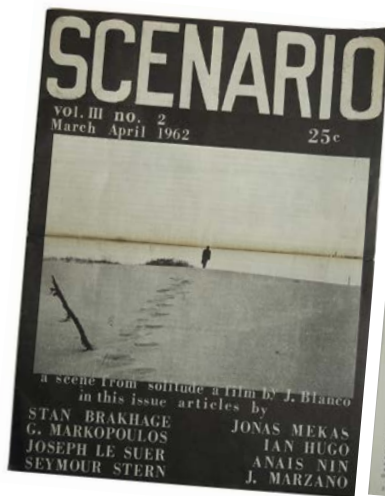


Die Schastrommel No. 8c, Organ Der Osterr. Exilregierung, Gunter Brus, Aktion 1969-1970, Bolzano, Dez 1972

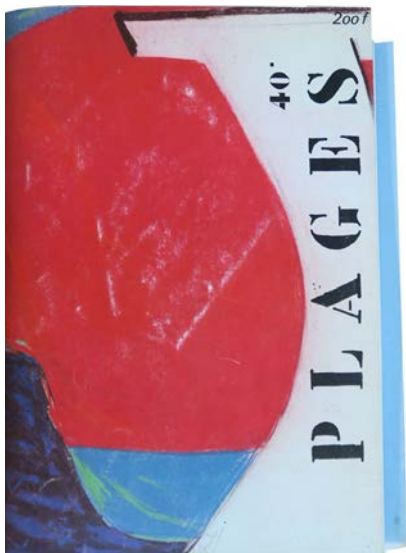
Soft cover, glue bound, original wrappers, screenprinted, 11 1/2h x 8 1/4w in. One out of 500 copies. Published by Guenter Brus, Berlin. Documents various actions by Brus and colleagues, gathers press releases and program announcements, and more.
\$ 300



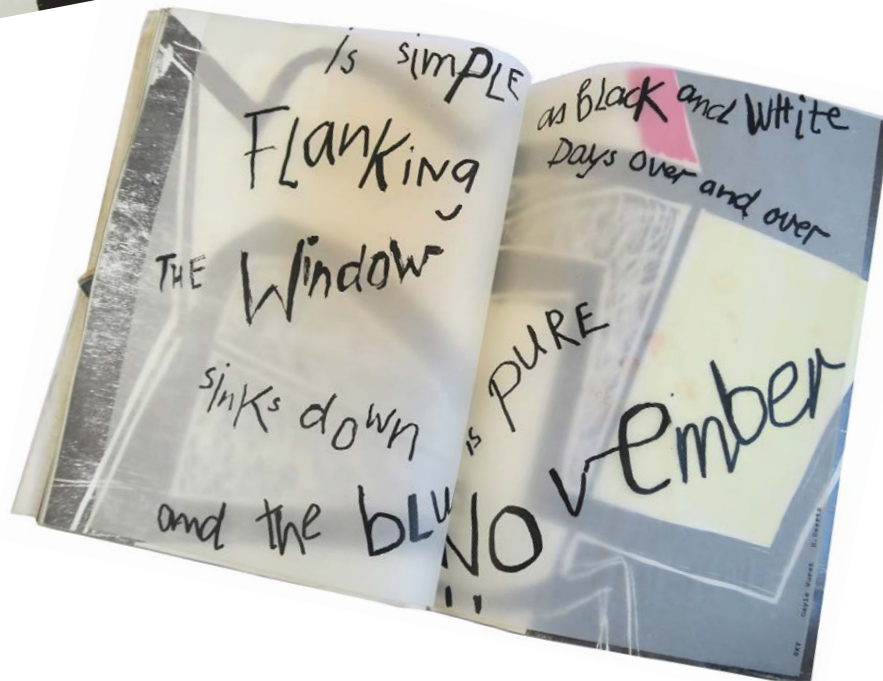
[...] Günter Brus earned his reputation through his role in what has come to be known as the 'Wiener Aktionismus'. Brus and others (primarily Otto Muehl, Hermann Nitsch and Rudolf Schwarzkögler) developed an extreme strain of performance art. Brus was the first artist to use bodily fluids in works like 'Zerreissprobe' and 'Körperanalysen'. His performance of the latter - during which he lacerated himself, smeared himself with his own shit, and masturbated as he sang the Austrian national anthem - at the University of Vienna's 1968 event Kunst und Revolution resulted in a psychiatric evaluation and criminal charges, on which he was sentenced to six months' strict confinement. 'So at the beginning of 1969, Brus left the country illegally with his family to settle in Berlin. There he met with Gerhard Rühm and Oswald Wiener on May 27, 1969, to establish the "Austrian Government in Exile" and its official mouthpiece, the magazine Die Schastrommel[...]. [Aarons & Roth - In Numbers. Serial Publications by Artists since 1955, p. 337].



Scenario Vol. II, No. 8, November-December 1961
 Scenario Vol. III, No. 2, March-April 1962
 Scenario Vol. III, No 3, 4, 5, 1962
 3 issues-paper. 2- 11h x 8 1/2w, 1- 8 1/2h x 5 1/2w.
 Published by the Film Workshop, NY
 \$ 100

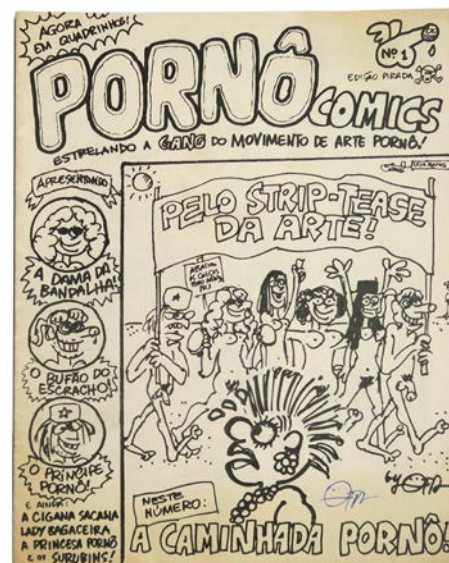


Plages. No. 40 (*Les dix ans de Plages*), 1988
 Quarto with some loose pages and including contributions of silk screen prints, photographs, drawings, collages, sculptures, paintings, found objects, watercolors. First edition, 8h x 11 1/2w in. Hand numbered, 275 out of an edition of 1,000. Collaborative arts magazine founded by Roberto Gutierrez in the late seventies. Two pages stuck together where artwork is glued to the page.
 \$ 1,200





On the left side of the above page, the first five speak balloons spell out a poem.



Pornô Comics, 1982
Movimento de Arte Pornô
Ota (Otacílio D'Assunção Barros)
Black and white illustrations on paper, 8pp, 9h x 6 1/2w in. SIGNED by Ota.
\$ 250

Movimento de Arte Pornô poems are found throughout this magazine. The illustrations capture the way each poem was performed live. Copies of *Pornô Comics* were distributed at Ipanema beach during the historic Movimento de Arte Pornô performance "Intervenção" (1982).

Ota is an nationally recognized Brazilian cartoonist. He has been the recipient of Brazil's top awards for comics numerous times: the HQMix award and the Angelo Agostini award. Over the past several his work has also been the subject of a number of solo exhibitions.

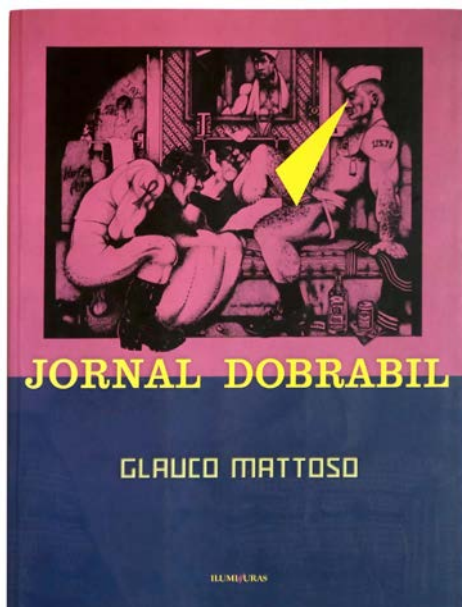
In the collection of the Museum of Modern Art (New York), the Metropolitan Museum of Art (New York), Reina Sofia Museum (Madrid).



On the left side of the above page, the first speak balloon in the third panel shows Eduardo Kac, with his penis nose. Kac is performing one of his most emblematic and loved poems of the Movimento de Arte Pornô:

Philosophy
To heal platonic love
Only a homeric fuck

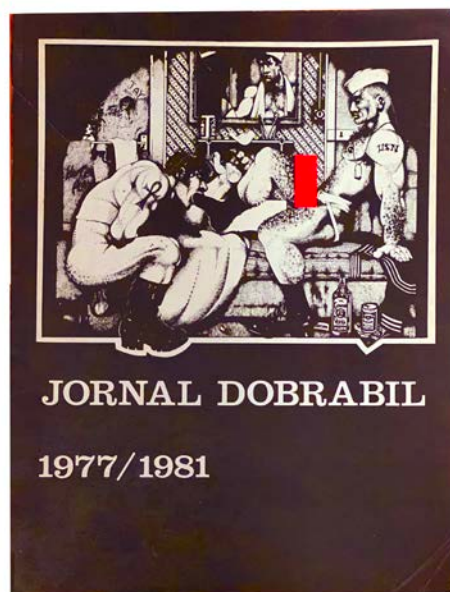
On the left side of the above page, the text in the first two speak balloons in the fourth panel spell out the poem, 69 33. The illustrations of the poem represent how it was performed live.



Jornal Dobrabil, 2001
 Movimento de Arte Pornô
 Glauco Mattoso
 Offset printed soft cover book, 56 pp, 12 1/2h x 9w in. Edition of approximately 1,000.
 \$ 350

This book is a compilation of the double-sided zines published by Glauco Mattoso between 1977 and 1981.

In the collection of the Metropolitan Museum of Art (New York), Reina Sofia Museum (Madrid).



Jornal Dobrabil, 1981
 Movimento de Arte Pornô
 Glauco Mattoso
 Offset printed soft cover book, 56 pp, 12 1/2h x 9w in. First edition. Self published, Sao Paulo.
 \$ 2,000

Now very scarce, this book is the original compilation of the double-sided zines published by Glauco Mattoso between 1977 and 1981. Each page of these zines was originally created by the poet entirely on a typewriter. Now blind, Mattoso has become a cult figure among Brazilian literary circles for *Jornal Dobrabil* and his pornographic spirit.





GANG, No. 3, 1981

Movimento de Arte Pornô

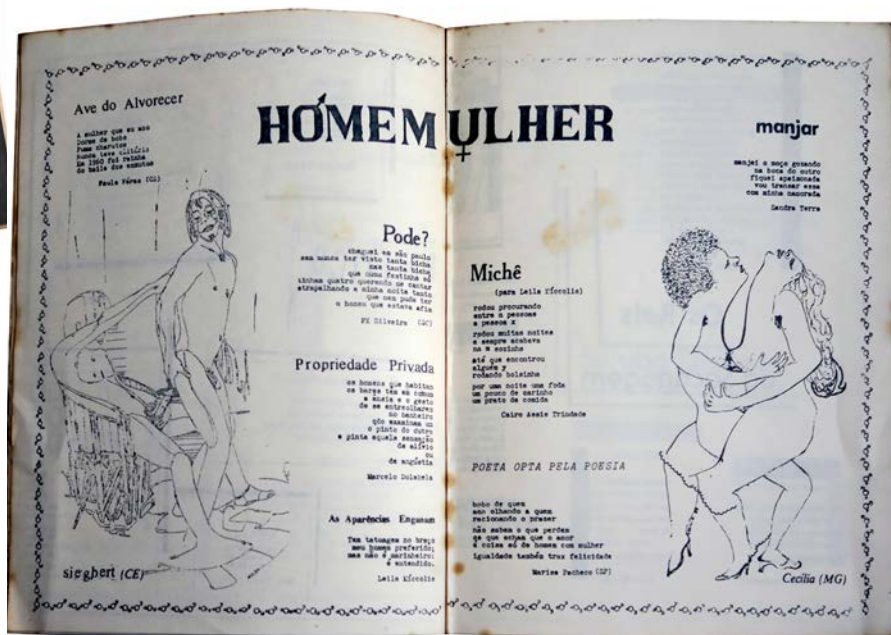
Offset printed booklet, 8 3/4h x 6 1/2w in.

\$ 250

Gang was an official publication of the Movimento de Arte Pornô. Three issues were published and this was the last one.

Gang was the official performative arm of the Movimento de Arte Pornô. Its members included Eduardo Kac, Cairo Trindade and Teresa Jardim. Braulio Tavares, Ana Miranda, Cynthia Dorneles and Sandra Terra also performed with the *Gang*.

In the collection of the Museum of Modern Art (New York), the Metropolitan Museum of Art (New York), Reina Sofia Museum (Madrid).





Suruba, 1980

Movimento de Arte Pornô

Tadeu Junges

Black and white offset printed soft cover book,
24 pp. 7 1/2h x 5 3/4w in. Self-published, São
Paulo: Edição Bacana.
\$ 300

In Portuguese, Suruba is a vulgar word for
orgy. Nu in Portuguese translates as Naked.
This poetry book is by Tadeu Jungle (then sign-
ing as Tadeu Junges).

In the collection of the Museum of Modern Art
(New York), the Metropolitan Museum of Art
(New York), Reina Sofia Museum (Madrid).

