Alternate Projects

Alternate Projects is pleased to be participating **IN PERSON** in **Printed Matter's 2022 NY Art Book Fair (NYABF) BOOTH B-4**. Thursday, October 13, 6-9pm; Friday, October 14, 1-7pm; Saturday, October 15, 11am-7pm; Sunday, October 16, 11am-5pm. ***Printed Matter's NY Art Book Fair returns to the historic location of the very first Fair! After three years apart, we are grateful to reunite in person and celebrate the history and future of artists' book publishing together.***____PM

Pawel Petasz
Untitled, 1996-2000
7- mail art collages. 4-unique within editions and 3 unique. ALL SIGNED and dated. 11 3/4h x 8 1/2w in / 29.84h x 21.59w cm
$ 1,800

Since 1974 Polish artist Pawel Petasz has been an active contributor to the Mail Art network. He has initiated and published numerous artists books and collages which he often starts and then sends out for completion. Petasz edited the first issue of *Commonpress Magazine* in 1977 and coordinated other issues up to the early 1980s.

Commonpress No. 1
Arriére-Garde, December, 1977
Soft cover, stapled, photocopy. Pawel Petasz, editor. 7 3/4h x 5 1/2w in / 19.68h x 13.97w cm
$ 550

"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

Daily-Bul
42- issues of *Daily-Bul* Magazine, 1957-1983
Soft cover magazine, staple-bound. Pol Bury and Andre Balthazar editors, La Louvriere, Editions de Montbliart. 5 1/2h x 4 1/4w in / 13.97h x 10.79w cm
$ 3,000

Belgian surrealist magazine defining itself as the 'most disrespectful of the world,' *Daily-Bull* was founded by painter/sculptor Pol Bury (1922-2005) and poet/writer Andre Balthazar (1934-2014). The magazine featured contributions from the best known artists and writers of the period.

Géza Perneczky
Time Tension, 1984
UNIQUE soft cover staple-bound book with hand stamping on front and back covers and on inside pages. SIGNED and dated in pencil. 8 1/2h x 12w in / 21.59h x 30.48w cm.
SOLD

Géza Perneczky is an Hungarian conceptual artist who was part of the Hungarian Neo-Avant-Garde. In 1970 Perneczky emigrated to Cologne where he became an important mediator between the Hungarian/Eastern European and international art scenes. Perneczky became known on the international scene as one of the founders of the post-fluxus mail art movement, a movement which also helped define the character of his conceptual works.

Peter Hutchinson
Building "Foraging", 1971
UNIQUE artwork consisting of six color photographs, and text on paper. SIGNED. 12h x 9w in / 30.48h x 22.86w cm
SOLD

British-born artist Peter Hutchinson is recognized as a pioneer in both the land art and narrative art movements of the 1960s and 70s.

His photo-based conceptual artworks, inspired by romantic notions of nature and travel, are drawn from the ephemeral interventions Hutchinson creates with the landscape, photos from his garden, and found snapshots. Often accompanied with handwritten texts that both document and comment upon the circumstances of the creation, Hutchinson's work is an exploration into the layered, interrelated qualities of nature and language.

Peter Hutchinson
Chalk Cliffs Project (Seven Sisters, Sussex), 1969
Black and white photograph of the *Chalk Cliffs Project (*plexiglass & carbohydrates 50' high). 8h x 10w in / 20.32h x 25.40w cm
SOLD

Christo
Christo · 42390 cubic ft. empaquetage, 1967
Offset print on paper. Photo: C.T. Hartwell. Walker Art Center, Minneapolis. 36 1/2h x 23 1/2w in / 92.71h x 59.69w cm
$ 1,000

In October 1966, at the Minneapolis School of Art, the 42,390 Cubic Feet Package was completed. The core of this air package was comprised of four United States Army high altitude research balloons plus 2,800 colored balloons all inflated, sealed and then wrapped in 8,000 square feet of clear polyethylene and then further inflated by two air blowers.

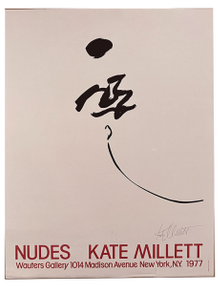
Christo and Jeanne-Claude originally intended to fly the 42,390 Cubic Feet Package from the school campus to the front lawn of the nearby Minneapolis Institute of Arts. Although all of the balloons individually weighed a mere 10 pounds, the total weight of the air package was 500 pounds. Because of gusty air turbulence, the Aviation Agency forbade the planned airlift and the helicopter lifted the air package only 20 feet off the ground.

Bea Nettles
Warm Weather Wishes: Mornin' Glories, 1975
Toned silver print stitched to mount board. Image: 10 x 10 in / 25.40 X 25.40 cm; Mount: 20 x 16 in / 50.80 x 40.64 cm.
SOLD

Bea Nettles is an American photographer known for her narrative, often autobiographical approach. Her formal training, in painting and printmaking rather than photography, informs her unconventional, multimedia presentation techniques. In the late 1960s, while still a graduate student, Nettles began to imbue her work with elements associated with women's work. Drawing from her Grandmother's quilting techniques, she started to machine stitch directly onto her photographs. Such unconventional, innovative and often then radical approaches to making photographs gained her early recognition.

Bea Nettles
Feasts & Feats, 1973
UNIQUE artist book with sequence of 15- 4 3/4 inch silver prints dry mounted to Arches paper. Stapled pamphlet style binding, Rockland Emulsion fabric cover. SIGNED on the cover. 10h x 8w in / 25.40h x 20.32w cm
POR

Bea Nettles has been exhibiting both nationally and internationally since the 1970s. *Bea Nettles: Harvest of Memory, a major retrospective* opened in October 2019 at the Sheldon Art Gallery in St Louis, moved to the Eastman Museum in Rochester, NY, in January 2020, and concluded at Krannert Art Museum, Champaign, IL. A book by the same name has been copublished by the Eastman Museum and the University of Texas Press.



Kate Millett
Nudes, 1977
SIGNED poster as exhibition announcement. 26h x 19w in / 66.04h x 48.26w cm.
$ 500

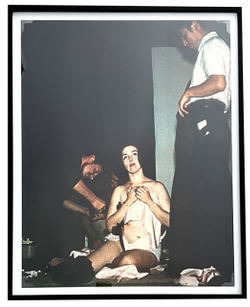
Kate Millett (1934-2017) was an American feminist writer, educator, artist, and activist who was a seminal influence on second-wave feminism. Millett is best known for her book *Sexual Politics* (1970) which examines the ubiquity of male domination in 20th century culture and whose text helped to lay the groundwork for feminist theory. Though Millett made a career of writing and teaching, she was above all a self-taught artist. She is recognized for her early Surrealist furniture sculptures and biomorphic line drawings on paper.

Ben Vautier
Untitled (Not Art), c 1980s
Black and white photograph. 9 1/2h x 7w in / 24.13h x 17.78w cm
$ 1,000

Preferring to be called an “extremist artist,” French artist Ben Vautier has been disrupting the rules of contemporary art for over six decades. Making work in response to Duchamp’s declaration that “everything is art,” Ben believes that the search for an aesthetic art is over. His insightful and provocative cursive writings center around attitudes that call themselves anti-art, non-art, life is art, etc and he believes that “post-Duchamp,” “It is art itself that is presenting itself as a problem.”

Dan Graham
Two Correlated Rotations, 1968-69
2- black and white photos. 1- sheet with an annotated photograph of the performance and 2 other performance shots; 1- photograph showing a detail of the installation with 2 looped film projections. John Gibson Commissions, Inc. 8h x 10w in / 20.32h x 25.40w cm.
$ 600

From the label on the backside: 2 performers with camera viewfinders to their eyes are each other's subjects (observed) as they are simultaneously each other's objects (observers) in the filming of each other; the process is a relation of dependent, reciprocal feedback.



Charlotte Moorman
Yoko Ono's "Cut Piece" performed by Charlotte Moorman, 1966 during the Concert in Aachen, Germany, 1966/1975
Color photo. Published by Pari Editori & Dispari. Backside: SIGNED, titled, numbered and dated by Moorman 6/24/75. Photo by Kenneth Werner, stamped Pari, Editori and Dispari. 17 A.P./15. 25 1/2h x 19 5/8w in / 64.77h x 49.85w cm
$ 1,400

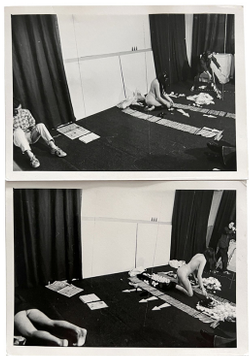
Charlotte Moorman (1933–1991) was a Juilliard-trained cellist, avant-garde performance artist, and longtime collaborator of Korean-American artist Nam June Paik. Moorman and Paik began their relationship after meeting at the 1964 New York Avant Garde Festival, which Moorman herself had organized. Through her performance of Fluxus compositions, Moorman forged a unique career in the gray area between composer and performer.

Charlotte Moorman was the only artist outside of its originator, Yoko Ono, to perform *Cut Piece*.

Richard Hambleton
Archive of materials, c 1970-1980

Includes a black and a blue *R. Dick Trace It's Perpetual Cyclic Calendar for the year 2000*, Richard Hambleton's artist book *I.D.'s Mr. ReeeeSearch Continued*, Hambleton's *Fill In the Faces* sheet, and *R. Dick Trace It* two-sided postcard. Variable sizes.
$ 1,200

From Richard Hambleton's early conceptual project, *I.D.'s Mr. ReeeeSearch Continued* in which Hambleton meticulously charts his own creative output starting in 1973 and extending out into the year 2000 with his *R. Dick Trace It Perpetual Cyclic Calendar*. Pairing sexual innuendo with market productivity, the calendar functions as a ruler in which the inner shaft can be moved in and out to predict the future of the artist. Its phallic shaft is fully extended in peak years of productivity and retreats post-coitus style during the slump years.



COUM Transmissions
Rectum as Inner Space, Architectural Association, 1976
2- black and white photographs of the performance *Rectum as Inner Space*, Architectural Association, London. Back of 1 photograph SIGNED "Coum" and "Architectural Association." 4 3/4h x 6 1/2w in / 12.06h x 16.51w cm
$ 2,000

In the early 1970s, Genesis P-Orridge (1950–2020) rose to notoriety when he, along with Cosey Fanni Tutti, founded the artist collective COUM Transmissions. In a concerted attempt to challenge societal norms and attract the attention of the national press, COUM's confrontational performance work centered around such subjects as sex work, pornography, serial killers, and occultism. Their 1976 Prostitution show at London's Institute of Contemporary Arts was particularly reviled by the tabloids, gaining them the moniker "wreckers of civilization."

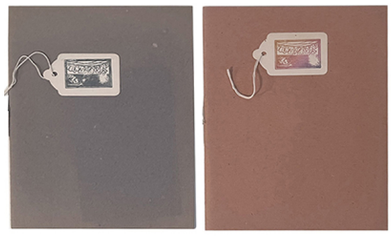
Manifesto of the Movimento de Arte Pornô, 1982
Paper leaflet. 9 1/2h x 6 1/2w in / 24.13h x 16.51w cm
$ 800

This leaflet is the first and only autonomous publication of the Movimento de Arte Pornô manifesto (first published in *Gang 1*, 1980). Copies of the manifesto were thrown up in the air during the historic Ipanema Beach performance "Interversão" (1982). A rare survivor, this leaflet is important not only for its context but for the monovocabular poems, graffiti, and slogans surrounding the text.

The Movimento de Arte Pornô was an experimental art movement conceived in January 1980 in Rio de Janeiro by Eduardo Kac. It was composed of artists, poets and performers. The movement happened under a military dictatorship and subverted conventional pornography both as a form of political resistance and as an innovative art medium. It was formally experimental, politically progressive, and socially non-normative.

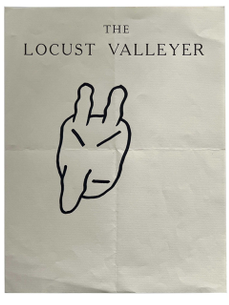
Eduardo Kac
Movimento de Arte Pornô
Escracho, 1983
Offset printed, soft cover, stapled, 16 pp, unnumbered edition of 1,000. Includes contributions from artists and writers from several countries in a variety of forms (visual poetry, essay, cartoon, collage, graphic narrative, photography, rubber stamp, typewriting drawing, and photocopy). 12 1/2h x 8 1/2w in / 31.75h x 21.59w cm
$ 500

Eduardo Kac is internationally recognized for his groundbreaking and influential contributions to the development of contemporary art and poetry. His work is included in the permanent collections of the Museum of Modern Art (New York), Tate Modern (London), Victoria & Albert Museum (London), the Museum of Modern Art of Valencia (Spain), the ZKM Museum (Karlsruhe, Germany) and the Museum of Contemporary Art of São Paulo (Brazil) among others.



El tendedero de otoño, 1983 & ***El tendedero de invierno***, 1984
Artist Magazines. Soft cover, saddle-stitched. Published by La Tinta Morada, Mexico. 9h x 6 1/2w in / 22.86h x 16.51w cm.
SOLD

Filled with intimate texts, works in progress, unfinished texts and manuscripts, including corrections and all intentionally visual. Designed to be like childhood notebooks full of stamped symbols, stars and stickers like those used by teachers to grade homework. The presentation and materials used are meant to "rescue feelings and sensations which are disappearing" from common memory.



Ray Johnson
Untitled (The Locust Valleyer), 1993
UNIQUE, marker on letterpress, with envelope addressed to F. Nutzle. 8 1/2h x 11w in / 21.59h x 27.94w cm.
$ 3,500

Johnson claimed that the cartoon tag of the bodyless bunny was a personal self portrait whose depiction varied by the daily mood changes in his life.

Ken Friedman
Untitled, n.d.
UNIQUE artwork. Paint and vinyl on plastic with Ken Friedman Fluxus tag. 7h x 7w in / 17.78h x 17.78w cm
$ 800

Ken Friedman joined Fluxus as its youngest member in 1966 when he had his first solo exhibition in New York. An avid writer, Friedman has written extensively about Fluxus and Intermedia, and he has been widely published in peer-reviewed academic journals as well as in popular and small press publications. Friedman has also been involved with the mail art movement and he has worked closely with other Fluxus artists and composers such as George Maciunas, Dick Higgins, and Nam June Paik, as well as collaborating with John Cage and Joseph Beuys. In the early 1970s, he was the general manager of Dick Higgins *Something Else Press*.

Joseph Beuys
Collected Editions, 1973
SIGNED postcard as announcement, Joesph Beuys editions and the exhibition *Collected Editions*, John Gibson Gallery. Card mounted to heavy card stock. 4 3/4h x 6 3/4w in / 12.06h x 17.14w cm
$ 300

Beuys described the suit as an extension of the sculptures he made with felt, in that the material's insulating properties were integral to the meaning of the work.

Bruce Nauman
Setting a Good Corner (Allegory & Metaphor) · Bruce Nauman, 1999
2-sided announcement card for a new editioned work in DVD format. Sperone Westwater, NYC. 5h x 7w in / 12.70h x 17.78w cm
$ 150

*Art is something that happens when you find a structure of some kind in which something can happen.*_____Bruce Nauman

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Jonathan Monk
The Space Above Bruce Nauman's Head Test, 1999
Test print. Color photograph printed on Fujifilm, irregular cut. SIGNED, titled and dated on the back side. 9h x 10w in / 22.86h x 25.40w cm
$ 500

Through variously witty, ingenious and irreverent means contemporary British artist Jonathan Monk replays, recasts and re-examines seminal works and ideas from his modern, conceptual, and minimalist art predecessors.

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