Alternate Projects

Happy Holidays for you and yours....

A combination of new arrivals and picks from inventory, Alternate Projects brings together a fine selection of artist ephemera, editions, books and unique works. From holiday greeting cards and stocking stuffers to unique works, all are highly collectible making wonderful gifts for you and yours. For more ideas, visit alternateprojects.net

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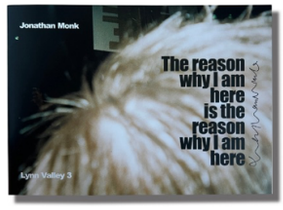
Gilbert and George

Death Hope Life Fear, 1984
Softcover catalogue, 4 full page color plates. First edition. With introductory paragraph by Rudi Fuchs. Published by Castello di Rivoli, Torino, 1985
11 1/2h x 10w in (29 x 25 cm)

$75.00

Published in conjunction with an exhibition at Castello di Rivoli between October 24 and December 12, 1985.



Jonathan Monk

The reason why I am here is the reason why I am here, 2007
SPECIAL LIMITED EDITION, SIGNED
Artist book/multiple. Pictorial wraps, offset printed, die cut, staple bound, full-bleed color illustrations throughout, 50 pp with small round mirror attached to the inside back cover and several preceding pages with holes cut the same size as the mirror. Edition of 26. Lynn Valley 3 series. Published by Presentation House Gallery and Bywater Bros. Editions, Vancouver and Toronto, Canada.
7h x 9 1/2w in (17.5 x 24 cm)

$400

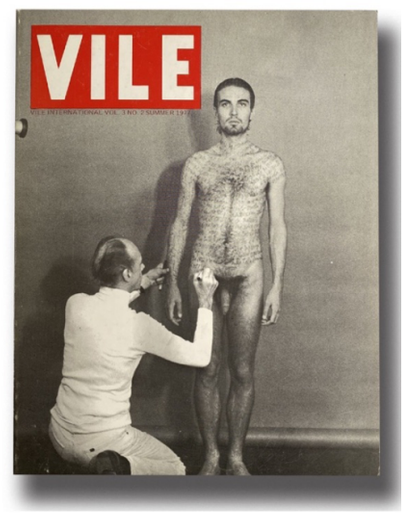
Arranged in mirror layouts, the book features a series of full-color amateur photographs taken by an audience member at a 2007 Morrissey concert in Vancouver. The added mirror is intended to reflect Morrissey's head as seen through the cut-out holes. The book is in compliment to Monk's limited edition LP, *The Reason Why I Am Here Is The Reason Why I Am Here*, which also has a mirror addition on the inner right gatefold, intended to reflect the image of Morrissey printed on the facing sleeve.

General Idea

FILE Magazine, Vol. 6, Nos. 1 & 2 and the 1968-1984 FILE Retrospective Issue, 1984
Artist magazine. Perfect bound, pictorial wraps, offset printed, illustrated throughout, duotone, 146 pp. Unknown edition size.
14h x 10 3/4w in (35.5 x 27.2 cm)

$200

Special issue published in conjunction with the exhibition "General Idea's 1984" held at the Vancouver Art Gallery, Canada, June 8 - July 29, 1984. The issue includes a 16 pp. exhibition catalogue and a retrospective compilation from various issues of FILE spanning the years 1972-1981, of "Editorials," "Articles," "bzzz bzzz bzzz" sections, and "Ambiguity without Contradiction." Edited by General Idea, AA Bronson, Jorge Zontal, and Felix Partz. Essays "The New York Corres-Sponge Dance School of Vancouver," "Eat Your Art Out," "How Well Are The Artists Eating?," "Candyland," "The Newest Utopia," "Foundations," "Sometimes Women Have To Carry Banners," "Art City," "Image Bank," "Image Exchange," "Artist's Directory," "Spectrum Research," by General Idea.

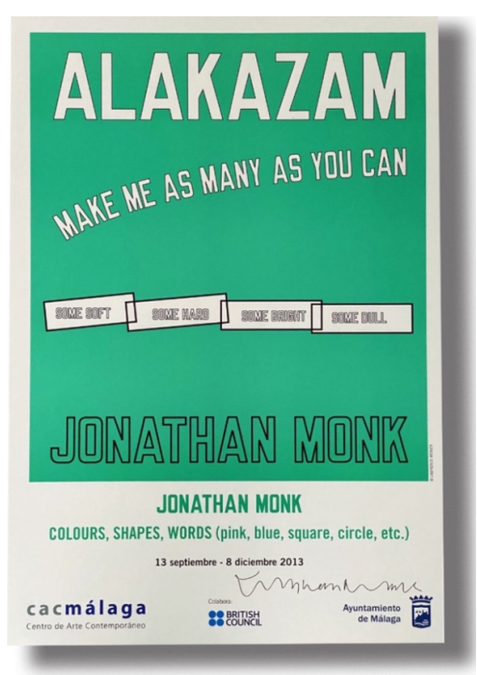


Anna Banana

VILE,International Double Issue #2/3, Summer, 1976
VILE Magazine Vol 3 No.2 – Vile International, Summer, 1977
Artist magazines. Perfect bound, BW photographic wraps, offset printed, illustrated throughout. Edition of 1000.
11h x 8 1/2w (21.59 x 27.94 cm)

$100 each issue

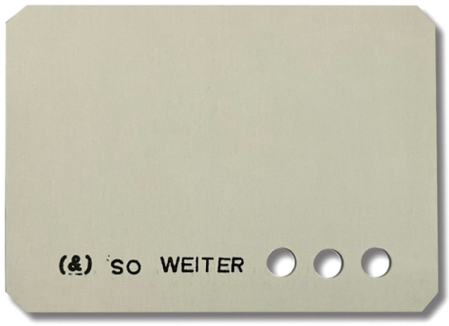
VILE magazine was published between 1974 and 1983 by the mail artists Anna Banana and Bill Gaglione. The magazine is described by Banana as "… a merging of literary and artistic works into a parody of everybody's favorite alternate art magazine – FILE..."



Jonathan Monk

Alakazam, 2013
Exhibition poster for Jonathan Monk's solo exhibition, "COLOURS, SHAPES, WORDS (pink, blue, square, circle, etc.)," The Centro de Arte Contemporáneo de Málaga, Spain. SIGNED by Jonathan Monk. Exhibition poster designed by Lawrence Weiner.
19h x 13 1/2w in (48.26 x 34.29 cm)

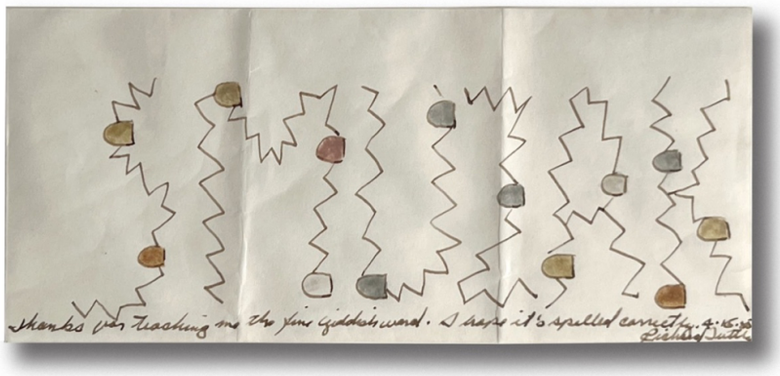
$250



Lawrence Weiner

(&) so weiter, 1991
Die-cut postcard. Published by Altonaer Museum, Hamburg, Germany.
4 1/8h x 5 3/4w in (10 x 15 cm)

$300



Richard Tuttle

Untitled (SMULAK), 1985
UNIQUE drawing. Watercolor on paper, trifold with hand written and SIGNED postmarked postcard.
4h x 9w in (10.16 x 22.86 cm)

$1,200

Tuttle's interpreation of the Yiddish word "schmooz." This drawing was sent to Tuttle's ophthalmologist along with a signed postcard. Both come framed together.

Jonathan Monk

My Backside, 2021
Artist book. Printed wraps, glue bound, 60 pp, printed recto only. SIGNED in pencil on the endpaper. Edition of 500.
4h x 9w in (10.16 x 22.86 cm)

$50

Published in conjunction with an exhibition of the same name form 2020, Florence Loewy, Paris. The book is composed of images of all of the back covers of Monk’s artist’s books to date. The illustrations are printed on the rectos and the text on versos, with the text bleeding through the thin paper. Designed by Théophile Calot.

Jonathan Monk

Tra Gli Alberi (Among the Trees), 2022
Artist book. Hard cover, color illustrations throughout, 390 pp. Published by American Art Catalogues. SIGNED in pencil on front free endpaper.
11 5/8h x 8 1/4w in (29.7 × 21 cm)

$60

In the 1960s Italian artist Salvatore Mangione, known as Salvo (1947 - 2015), painted low-priced portraits, landscapes and copies of Rembrandts and Van Gogh's. For the *Salvo Series* Monk replicates Salvo's tree paintings in a variety of mediums and formats. *Tra Gli Alberi* is a compilation of this series.

Barbara Kruger

I Shop Therefore I Am Tote, ca 2000
Canvas tote. Whitney Museum of American Art, New York, NY
17h x 14 1/4w in (43.18 x 36.20 cm)

$550

Barbara Kruger

Collection of 16 postcards, 1981-1983
Double-sided BW postcards. Published by Folio, NY.
4 1/2h x 6w in (11.43 x 15.24 cm)

$450

Joseph Beuys

***Collected Editions* announcement cards**, 1981-1983
Double-sided BW postcards as announcements. John Gibson Gallery, NY. Offset printed mounted to heavy card stock. Both SIGNED in red marker.
4 3/4h x 6 3/4w in (12.06 x 17.14 cm)

$300 each postcard

Published in conjunction with the 1973 exhibition featuring films of Beuys actions presented on Saturdays during the run of the show.

Joseph Beuys

Postcard proof for the *Stanhope Object*, 1978
Unused and uncut proof sheet on card stock, hinged on board. SIGNED in felt marker. Edition Staeck.
9h x 13w in (22.86 x 33.02 cm)

$550

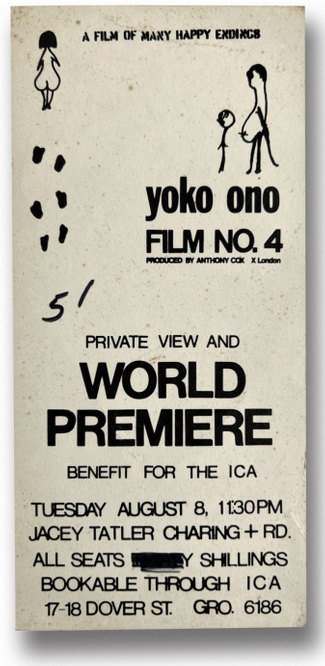
This sheet displays four mirror images of Beuys' captured at the moment during his Stanhope Object performance when he stands in front of a gold colored curtain.

Yoko Ono

Box of Smile Y.O. '71, ReFLUX edition, 1971/1984
Black plastic box inscribed in gold: "A BOX OF SMILE Y.O. '71", mirror on bottom of interior. Original 1971 box, mirror replaced 1984. ReFlux Ed., New York.
2h x 2w x 2d in (5.08 x 5.08 x 5.08 cm)

SOLD

"I just wanted to have a box that people can look into, and when they are sad and angry and all that, just see how it looks smiling. When John passed away and I was feeling so drab about it, and I looked at the mirror and I looked horrible. So I really put myself into smiling. And so I created something that worked for me, afterwards." _____ Yoko Ono on her decision to do this ReFLUX edition.



Yoko Ono

***Film No. 4*: A Film of Many Happy Endings handbill,** 1978
Single sided handbill with text and illustrations. The bill is for an ICA, London benefit which featured the private viewing and world premiere of Ono's *Film No. 4*.
9h x 13w in (22.86 x 33.02 cm)

$650

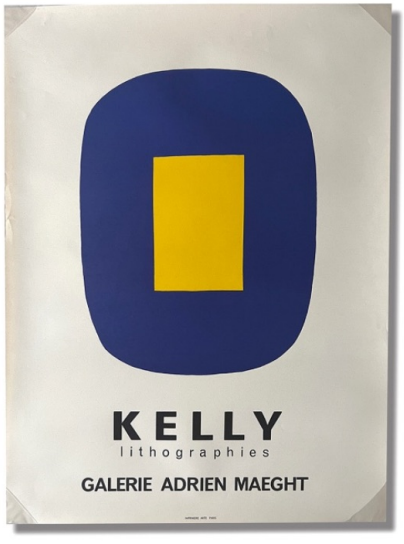
Film No. 4 is composed entirely of close-ups of famous people's bottoms. Ono intended the film to encourage a dialogue for world peace.

Charlotte Moorman

Charlotte Moorman- Art Chicago, 1984
4- 3 1/2 x 5 inch color photographs mounted to board. Cal Kowal photographer. Titled, dated and signed in pencil by Kowal on the board.
12h x 15w in (30.48 x 38.10 cm)

$500

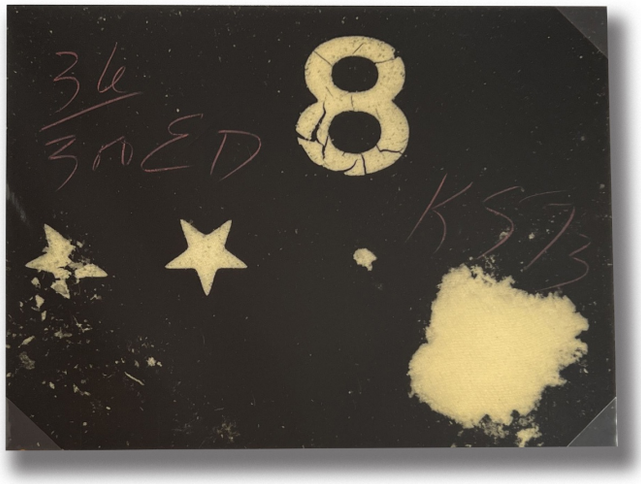
This series of photos, taken by Cal Kowal at the 1984 Chicago Art Expo, document Moorman's performance on her Cello Bomb, an edition created by Moorman and published Carl Solway Gallery, Cincinnati, OH.



Ellsworth Kelly

Kelly, Galerie Maeght poster, 1964
Kelly lithographs, Galerie Andrien Maeght poster, 1965
2- posters as exhibition announcements, Galerie Maeght, Paris.
26h x 20w in (66.04 x 50.80 cm) / 27h x 20 1/2w in (68.58 x 52.07 cm)

$550 each poster



Keith Sonnier

Untitled, 1973
Screenprint in colors, varnish/wove paper. Printed by Styria Studios Inc., New York. SIGNED, dated and numbered on the print. Out of the New York Collection for Stockholm Portfolio, a portfolio of seventeen screenprints, nine lithographs, two lithographs with screenprint, one photocopy, and one photograph.
9h x 12w in (22.86 x 30.48 cm)

$700

Buster Cleveland

Untitled (Lucky Strike/Try me), 1964
Mail art. UNIQUE collage on board. Double-sided: front- cigarette paper, foil, sticker, stamps, magazine clippings; back- rubber stampings, paint, marker, USPS stamps, postmarks. SIGNED.
7h x 11w in (17.78 x 27.94 cm)

$800

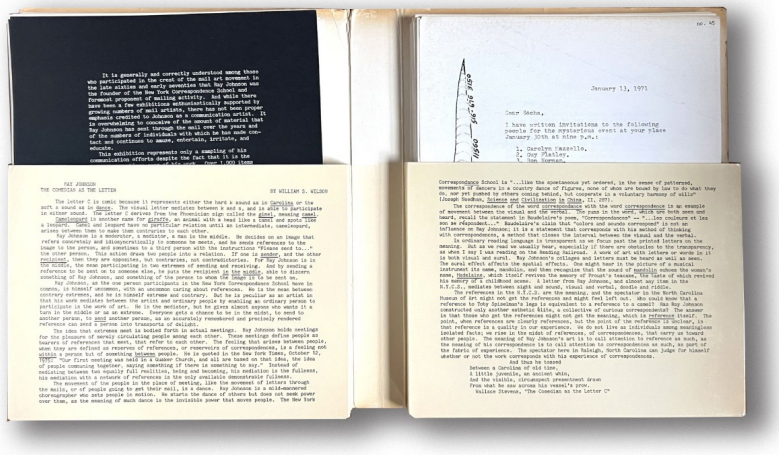
*above image shows both front and back sides of the card

Ray Johnson

Untitled (Lucky Strike), mid 1950s
UNIQUE collage. Mixed media with newsprint collage/black construction paper. Includes MOTICO, 2 Xerox photos of Ray, 2 authentication letters with envelope.

$6,800

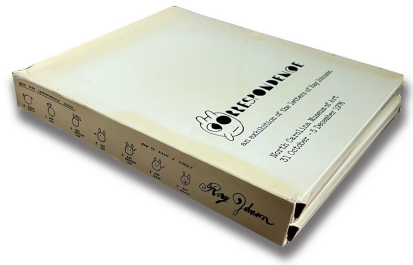
*click on image for additional images and information

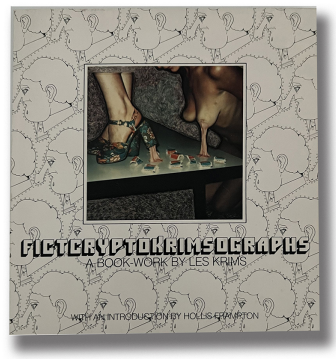


Ray Johnson

Correspondence: An Exhibition of the Letters of Ray Johnson, 1976
Exhibition catalog created in the form of a laminated pictorial folder with 2 inside sleeves containing 249 loose copies of mail art shown in the exhibition, and three BW director's statement and lender information sheets.
11 1/2h x 9 1/2w in (29.21 x 24.13 cm)

$650





Les Krims

Fictcryptokrimsographs: A Book-Work by Les Krims, 1975
Artist book. Illustrated wrappers, offset printed, 40 four-color plates, unpaginated, blind stamped Humpy Press Inc. Self-published. Introduction by Hollis Frampton. First edition. SIGNED and dated "Krims 75" on the front free endpaper.
6 1/2h x 6w in (16.51 x 15.24 cm)

$425

Les Krims

Bubble Gum Test [Fictcryptokrimsographs, 1975], 2002
Inkjet print. SIGNED with a dediation and dated on verso.
11h x 8 1/2w in (27.94 x 21.59 cm)

$550

Robert Longo

Gretchen, 1975], 2002
Offset lithograph, poster as exhibition announcement. Allport Gallery, San Francisco. Published by Brooke Alexander, NYC. Some condition issues.
48h x 28w in (121.92 x 71.12 cm)

$550

Jonathan Monk

Book Covered Carpet, 2021
UNIQUE. Watercolor on torn paper. Titled in pencil on the front side and SIGNED on the backside.
5 1/2h x 6w in (13.97 x 15.24 cm)

SOLD

Jonathan Monk

2- Blondeau & Cie holiday greeting cards, 2018, 2021
Bi-fold cards with loose inside greeting page. Each card features an artwork by Monk on the front side: *Restaurant Drawing (CW DRNK)*, 2020 & *Together Again But Always Alone*, 2014. Both cards are SIGNED on the backside.
5 1/2h x 6w in (13.97 x 15.24 cm) each

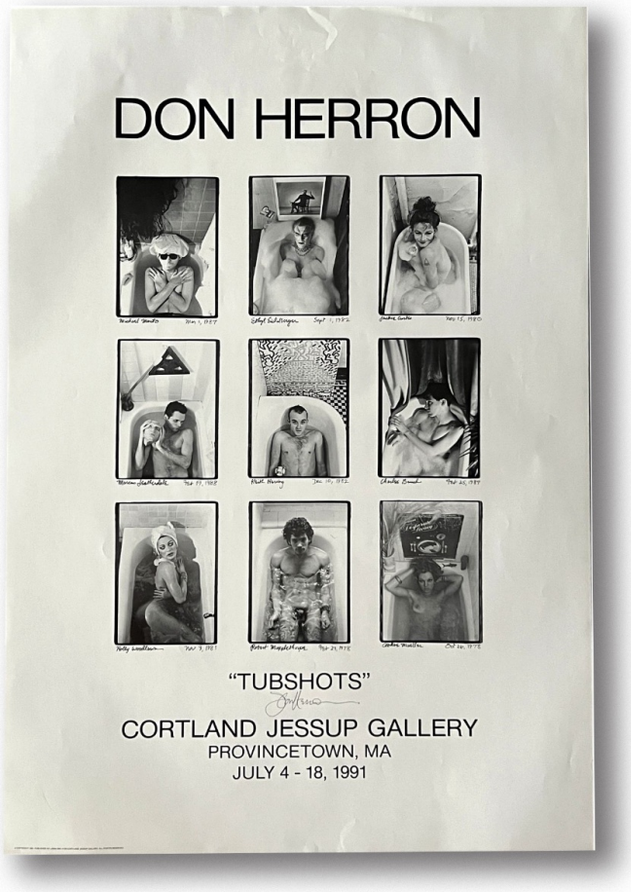
$55

Keith Haring

***Three Eyed Smiling Face* Zipper Pouch**, late 1980s
Offset printed double-sided vinyl pouch with original packaging.
Plate signed: “Keith Haring Made in Taiwan”.
10h x 10w in (25.40 x 25.40 cm)

$500

The Three Eyed Smiling Face has been described as a symbol for capitalism and consumerism (greed), gay pride, AIDS activism, hellishness, fear and death, youthful innocence, purity, and goodness.

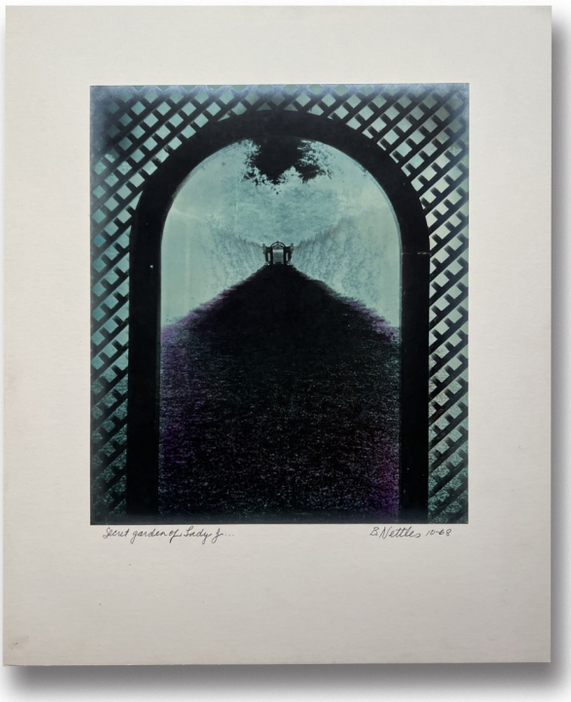


Don Herron

Tubshots, 1991
Poster as exhibition announcement, offset printed. Cortland Jessup Gallery, SIGNED by Herron.
36h x 24w in (91.44 x 60.96 cm)

$450

From 1978 to 1993, Don Herron (1952-2013) photographed downtown New York art luminaries in their bathtubs. These hypnotic portraits range from artist and photographer collaborations to completely unscripted straight shots and everything in between. Includes Keith Haring (center photo) and Robert Mapplethorpe (below Haring) in their tubs.



Bea Nettles

Secret Garden of Lady J, 1968
Toned silver gelatin print.
14h x 11w in (35.56 x 27.94 cm)

$3,000

Mary Beth Edelson

Some Living American Women Artists, 1972
Offset lithograph from original poster mock-up of cut-and-pasted gelatin silver prints with crayon and transfer type on printed paper with typewriting on cut-and-taped paper. 3rd edition, unnumbered, SIGNED.
14h x 11w in (35.56 x 27.94 cm)

$500

”The most negative aspect of organized religion, for me, was the positioning of power and authority in the hands of a male hierarchy that intentionally excluded women from access to these positions... [The work] gave me a double pleasure of presenting the names and faces of the many women artists who were seldom seen in the art world of 1972 as ’the grand subject’--while spoofing male exclusivity in the patriarchy."_____Mary Beth Edelson

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