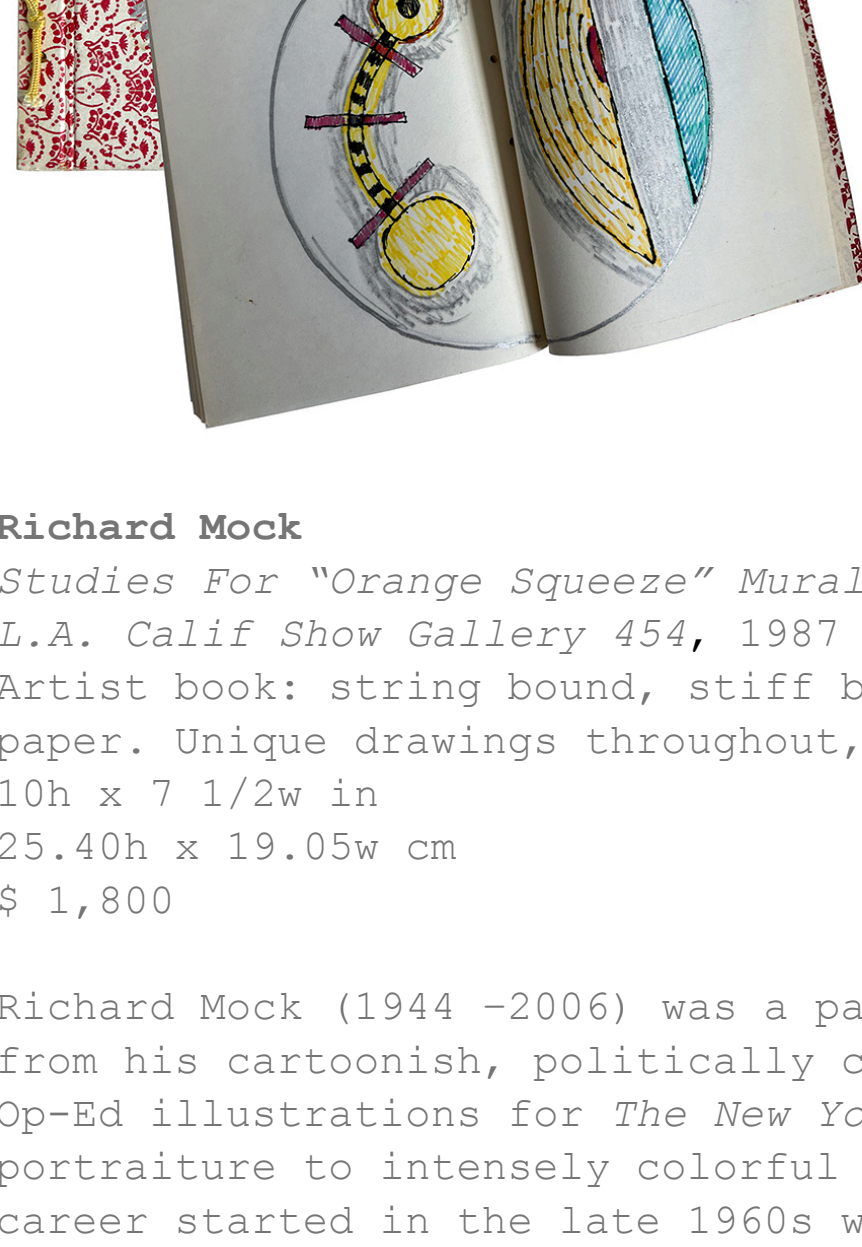




Alternate Projects is pleased to offer the following
New Arrivals by Richard Mock, Richard Tuttle,
Joseph Beuys, Richard Hamilton, Ulises Carrión, Ray
Johnson, Enrico Cattaneo, Giorgio Colombo, Mel Bochner,
Jonathan Monk, and Lawrence Weiner.



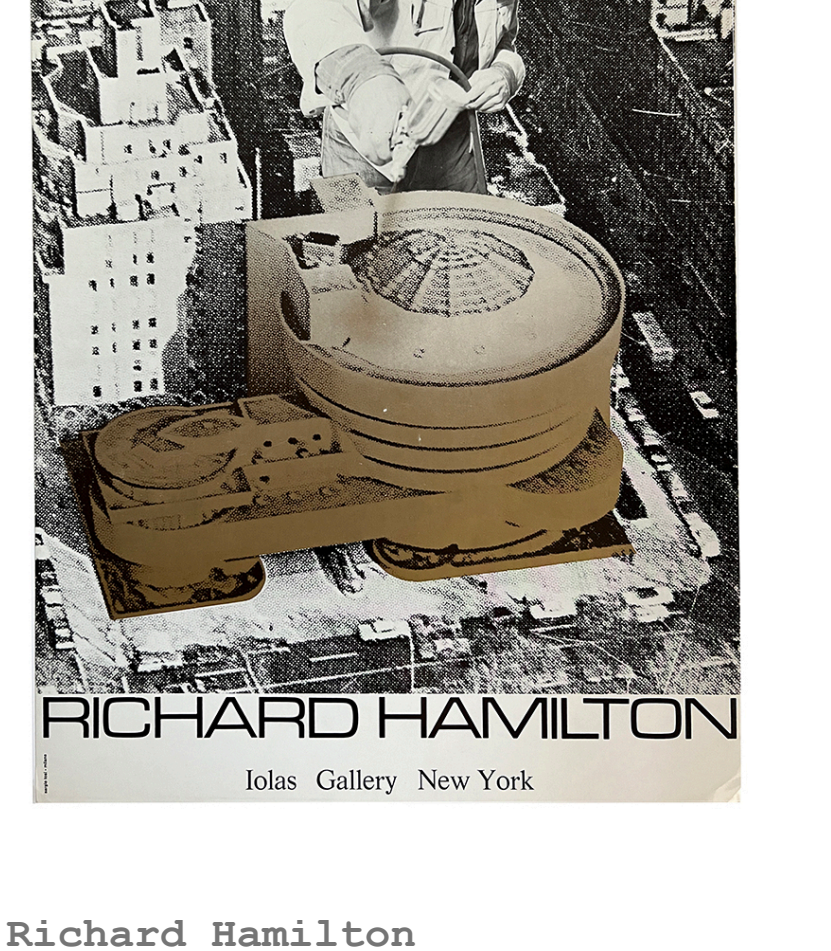
Richard Mock
Studies For "Orange Squeeze" Mural
L.A. Calif Show Gallery 454, 1987
Artist book: string bound, stiff boards, crayon and ink on
paper. Unique drawings throughout, SIGNED.
10h x 7 1/2w in
25.40h x 19.05w cm
\$ 1,800

Richard Mock (1944 -2006) was a painter whose work ranged
from his cartoonish, politically charged Neo-Expressionist
Op-Ed illustrations for *The New York Times* through
portraiture to intensely colorful abstractions. Mock's
career started in the late 1960s with shows at 112 Greene
Street, The Whitney (1973) and Exit Art.



Richard Tuttle
Untitled (SMULAK), 1985
Watercolor on paper, trifold with hand written and SIGNED
postcard.
4h x 9w in
10.16h x 22.86w cm
\$ 1,200

This drawing is Tuttle's interpretation of the Yiddish word
"schmooz." The drawing is accompanied by a signed postcard
written to Tuttle's ophthalmologist in which he states, "I
have tried to write 'schmooz' many times but they don't
have the energy of the first."



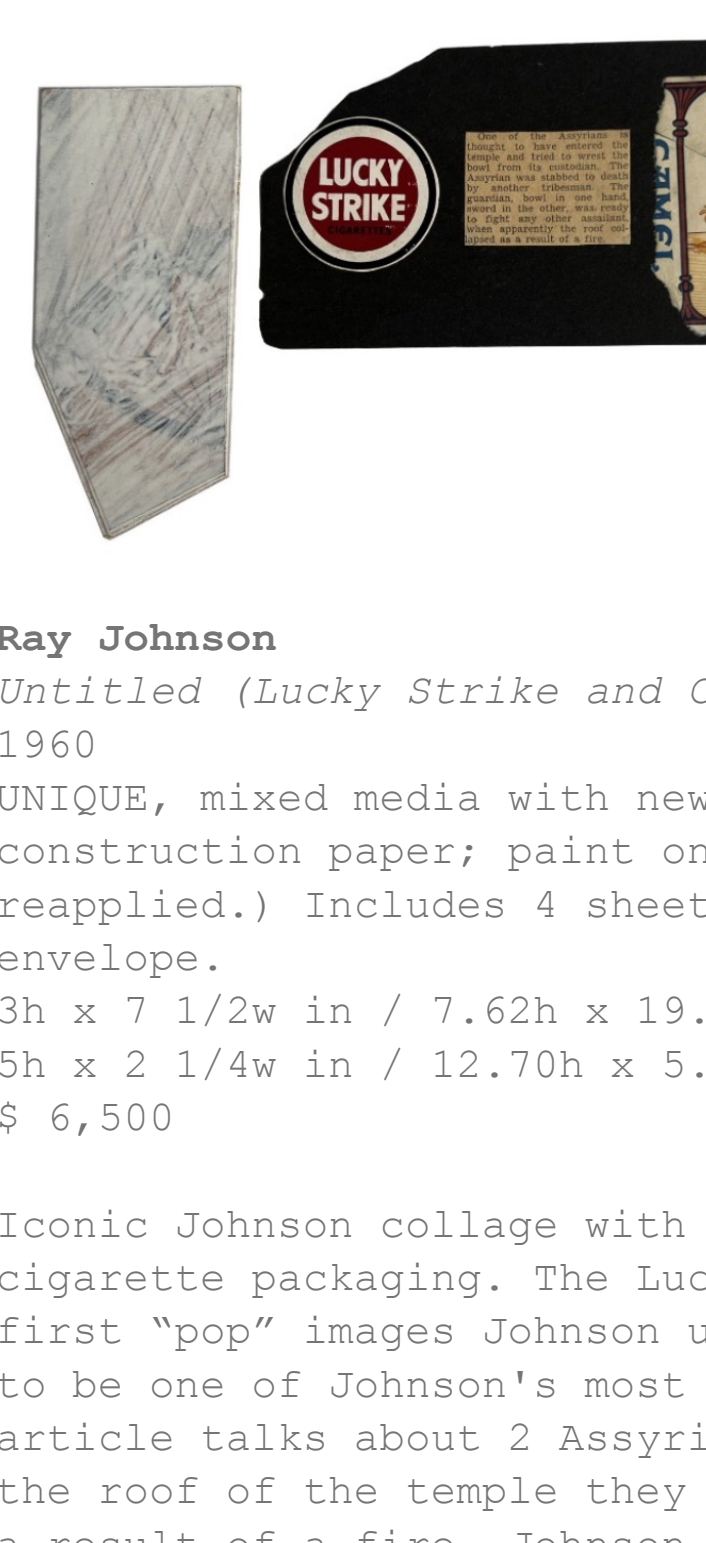
Joseph Beuys
Postcard proof for the *Stanhope Object*, 1978
Unused and uncut proof sheet on card stock, hinged on
board. SIGNED. Edition Staeck.
9h x 13w in
22.86h x 33.02w cm
\$ 550

This sheet displays four mirror images of Beuys taken at
the moment during his *Stanhope Object* performance when he
stands in front of a gold colored curtain. The imprints on
this sheet have no meaning, they were misprints.



Richard Hamilton
Richard Hamilton, Iolas Gallery poster, 1970
Sergio Tosi Editore publisher.
17 1/2h x 18 3/4w in
44.45h x 47.63w cm
\$ 1,000

Between 1965-1966 Richard Hamilton made 6 large reliefs of
the full-frontal view of the Solomon R. Guggenheim
Museum in New York. The inspiration for the series came
from some colored postcards of the Museum that Hamilton
had come across. "...So I was thinking of myself ... as
covering the whole ground from visualisation of the
building to the planning to construction and even later to
photographing and publicising. It was an attempt to mirror
the whole activity of architecture in the confines of a
small panel ... four feet square."



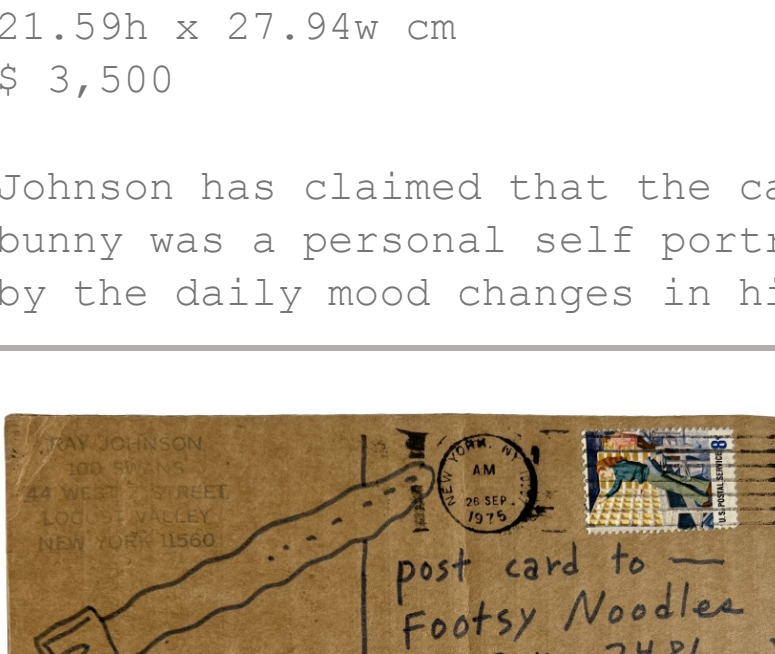
Ulises Carrión
Mail Art and the Big Monster, 1979
Poster for two lectures/performance by Ulises Carrión,
Galerie St Petri, Lund.
16 1/2h x 11 11/16w in
41.91h x 29.69w cm
\$ 1,200

Carrión's definitive essay, *Mail Art and the Big Monster*
establishes the principles and goals of mail art, explains
its evolution, and classifies it according to its formal
characteristics and modes of circulation. Most important,
it acknowledges the fact that, up to that moment, mail art
depended on the postal system, and was thus able to "knock
at the doors of the big monster."



Ray Johnson
Untitled (Lucky Strike and Camel cigarette) + Motico, ca
1960
UNIQUE, mixed media with newspaper collage/black
construction paper; paint on board (rubbed off &
reapplied.) Includes 4 sheets of correspondence and
envelope.
3h x 7 1/2w in / 7.62h x 19.05w cm
5h x 2 1/4w in / 12.70h x 5.71w cm
\$ 6,500

Iconic Johnson collage with its Lucky Strike and Camel
cigarette packaging. The Lucky Strike image was one of the
first "pop" images Johnson used in his work. It continued
to be one of Johnson's most lasting motifs. The newspaper
article talks about 2 Assyrians who met their demise when
the roof of the temple they were fighting in collapsed as
a result of a fire. Johnson called the small collage
panels he made from about 1954 until the early 1960s
"Moticos." Moticos is an anagram of "omotic," a randomly
chosen word picked by Johnson to describe this body of
work. Accompanying correspondence establishes provenance
and authorship.



Ray Johnson
Untitled (Ray), 1977
UNIQUE, ink on postcard, addressed and postmarked to "Mr.
Nutzle."
3 1/2h x 5 1/2w in
8.89h x 13.97w cm
SOLD

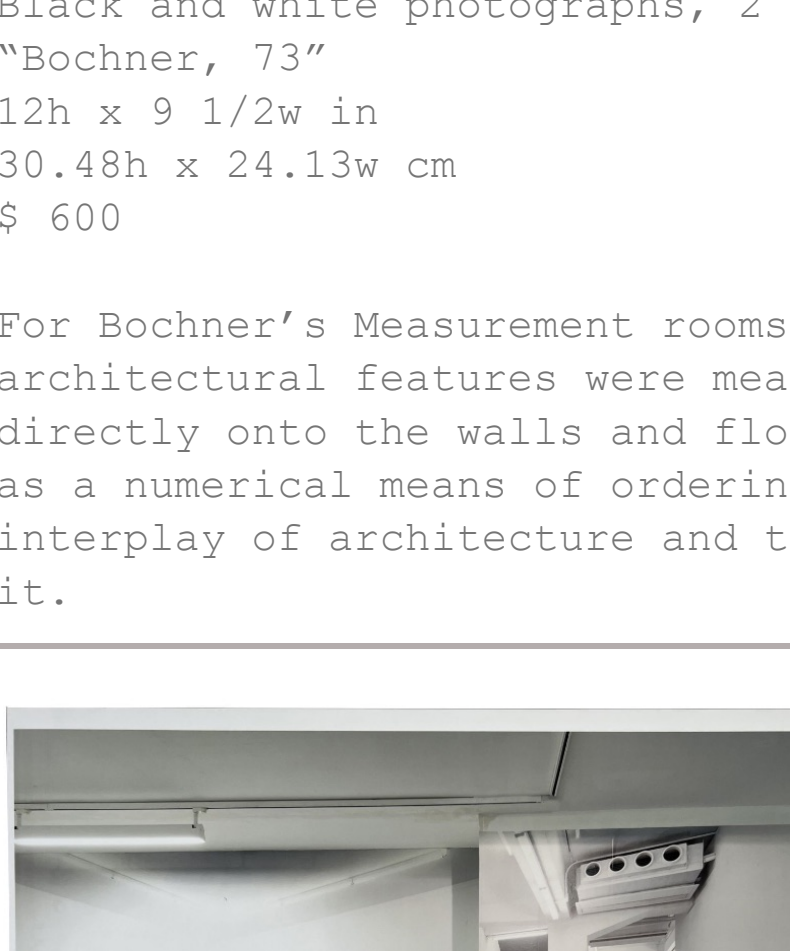


Ray Johnson
Untitled (The Locust Valleyer), 1993
UNIQUE, marker on letterpress, with envelope addressed to
F. Nutzle.
8 1/2h x 11w in
21.59h x 27.94w cm
\$ 3,500

Johnson has 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.

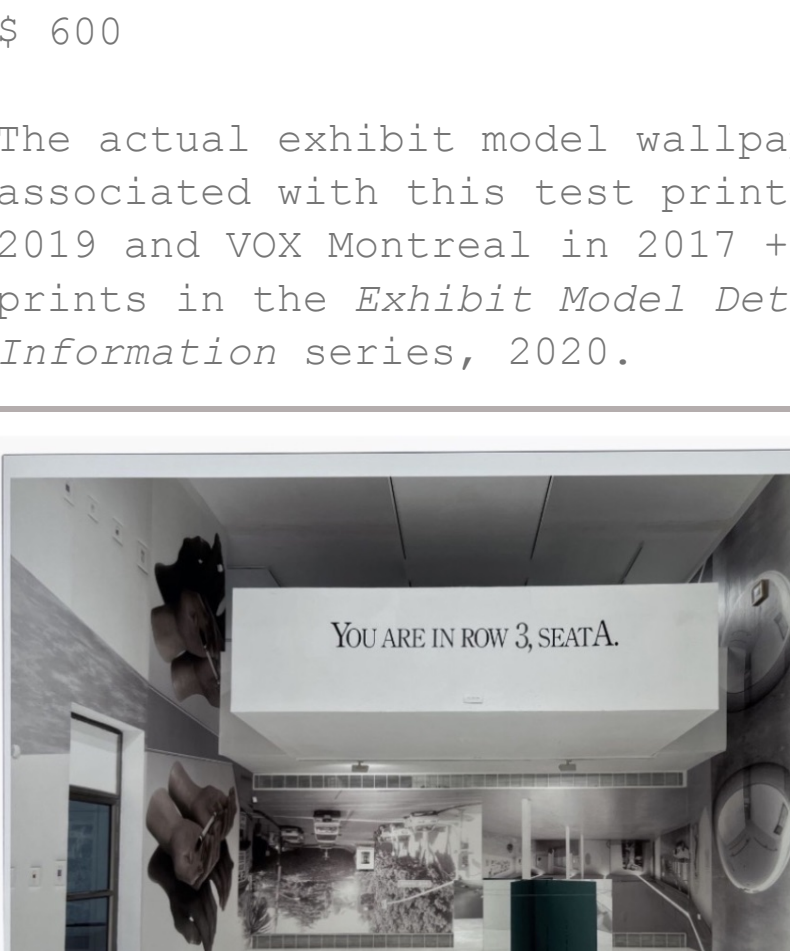


Ray Johnson
(Untitled) Span Belt Club, 1975
UNIQUE, ink, Rubber stamping, postmark and stamps on
cardboard.
4h x 7 1/2w in
10.16h x 19.05w cm
\$ 1,800



Enrico Cattaneo / Ray Johnson
Photografia di Enrico Cattaneo of works by Ray Johnson,
Galleria Schwarz. Each section on the back "Fotografia di
Enrico Cattaneo" + hand written curatorial. Includes 3
additional photographs of Ray's work by Giammaria Fontana
and Bacci (not included with image), ca 1973
Black and white photographs.
9 1/2h x 7w in
24.13h x 17.78w cm
\$ 1,400

Enrico Cattaneo (1933-2019) became a professional
photographer in 1963 centering exclusively on contemporary
art and the documentation of art galleries in Milan and
their artists' work. From 1966 on Cattaneo photographed a
total of seventeen Venice Biennales. Cattaneo is also
recognized for his personal work with the photographic
medium for which he had over 70 solo exhibitions and has
been included in numerous important group exhibitions both
in Italy and abroad.



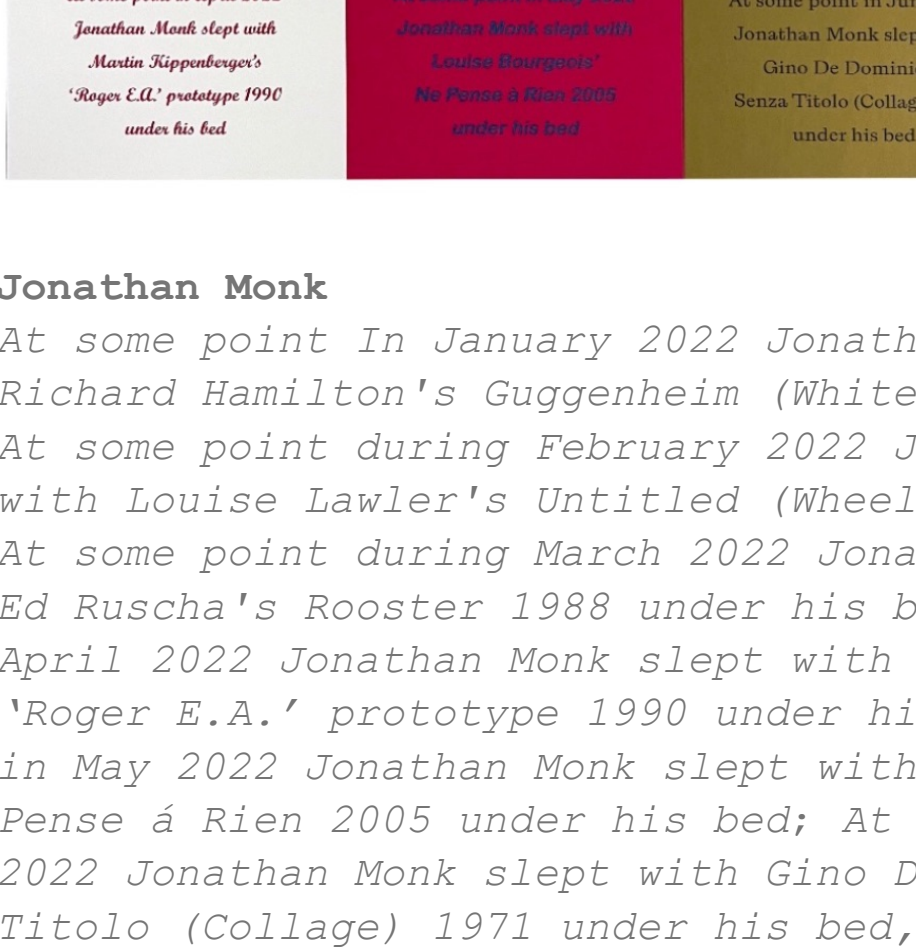
Mel Bochner
6 Installation shots of 'Measurements' by Mel Bochner,
Milan, 1973
Black and white photographs, 2 signed on backside,
"Bochner, 73"
12h x 9 1/2w in
30.48h x 24.13w cm
\$ 600

For Bochner's *Measurement* rooms of the 1960s and 1970s,
architectural features were measured out and then marked
directly onto the walls and floors. His *Measurements*, seen
as a numerical means of ordering the world, highlight the
interplay of architecture and the viewer's relationship to
it.



Jonathan Monk
Layout Test, 2017
Test print, SIGNED on back side.
16 1/2h x 12w in
41.91h x 30.48w cm
\$ 600

The actual exhibit model wallpaper installations
associated with this test print were in CCA Tel Aviv in
2019 and VOX Montreal in 2017 + this test was used for
prints in the *Exhibit Model Detail with Additional
Information* series, 2020.

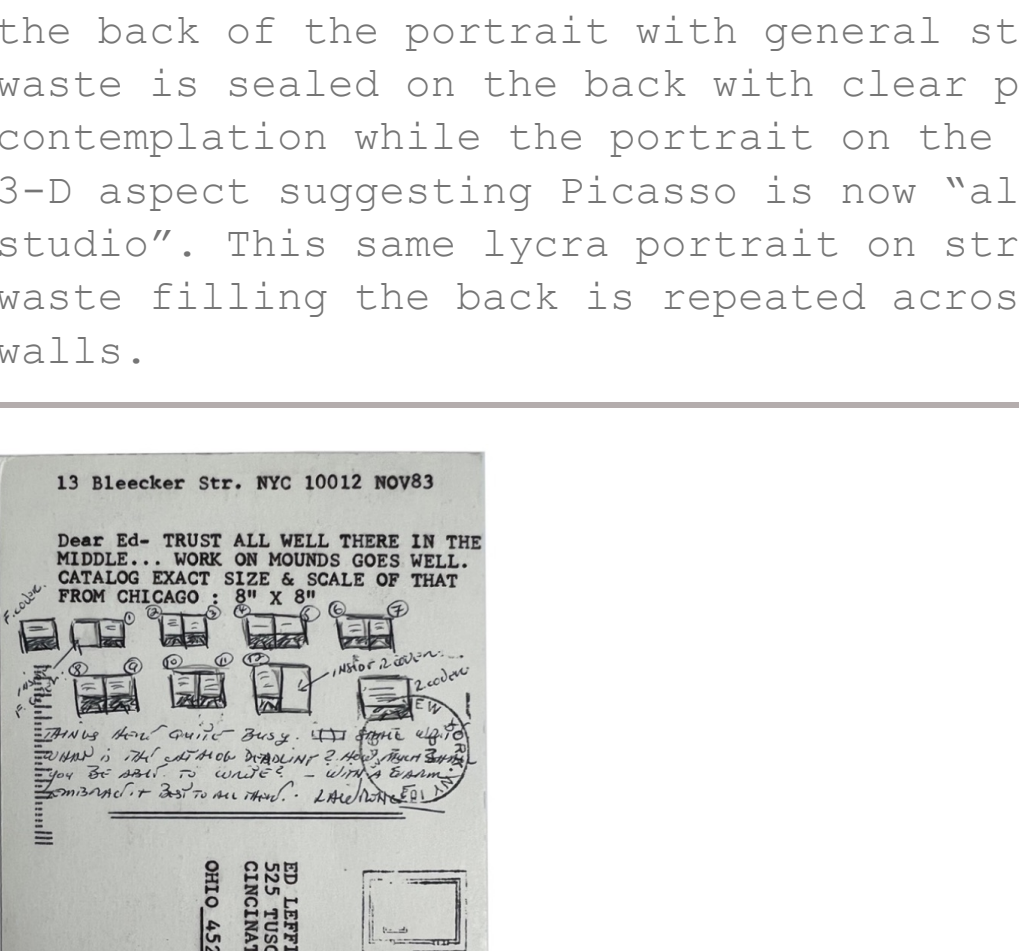


Jonathan Monk
Layout Test, 2017
Test print, SIGNED on back side.
16 1/2h x 12w in
41.91h x 30.48w cm
SOLD

The actual exhibit model wallpaper installations
associated with this test print were in CCA Tel Aviv in
2019 and VOX Montreal in 2017 + this test was used for
prints in the *Exhibit Model Detail with Additional
Information* series, 2020.

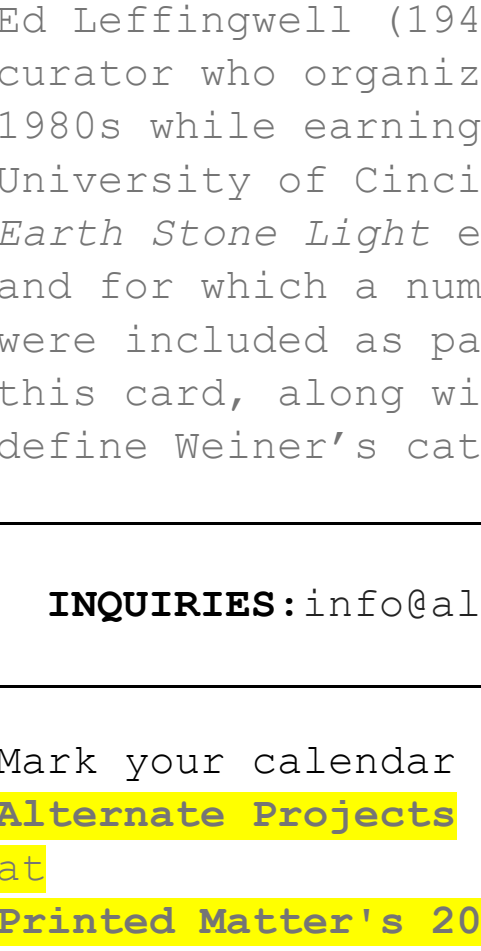


Jonathan Monk
Untitled (Sol), 2002
Color photograph. SIGNED dated and numbered on the
backside.
8 1/4h x 11 3/4w in
20.95h x 29.84w cm
3/6 + 2 AP
\$ 500



Jonathan Monk
Poster for the exhibition, *My Struggles with Picasso and
general studio waste*, 2021
FOLDED exhibition poster, SIGNED. Three Star Books.
33h x 24w in
83.82h x 60.96w cm
\$ 250

For the exhibition *My Struggles with Picasso and general
studio waste*, Monk once again gives a nod to one his
seminal predecessors and at the same time finds a place
for his mounting studio waste. Taking an early
photographic portrait of Picasso, printed on expandable
lycra and stretched across wooden stretchers, Monk fills
the back of the portrait with general studio waste. The
waste is sealed on the back with clear plexiglass for
contemplation while the portrait on the front takes on a
3-D aspect suggesting Picasso is now "alive in Monk's
studio". This same lycra portrait on stretched canvas with
waste filling the back is repeated across the gallery
walls.



Lawrence Weiner / Ed Leffingwell
Unique drawing of a catalogue design + letter to Ed
Leffingwell SIGNED, Nov 1983
Ink and type on postcard, postmarked and stamped
4h x 6w in
10.16h x 15.24w cm
\$ 2,500

Ed Leffingwell (1941-2014) was an American art critic and
curator who organized a number of key exhibitions in the
1980s while earning an M.A. in art history from the
University of Cincinnati. These included Lawrence Weiner's
Earth Stone Light exhibition, Tangeman Fine Arts Gallery,
and for which a number of written texts by Leffingwell
were included as part of the exhibition. The drawing on
this card, along with the personal note to Leffingwell,
define Weiner's catalogue design for the show.

INQUIRIES:info@alternateprojects.net \ +1(859)653-8684

Mark your calendar
Alternate Projects

Printed Matter's 2022 New York Art Book Fair

October 15-17

645 West 25th Street

Brooklyn, NY

Scotch Bg

Instagram Website

Alternate Projects
911 Saratoga Street #2
Newport, RI 01071 USA

update your preferences / unsubscribe