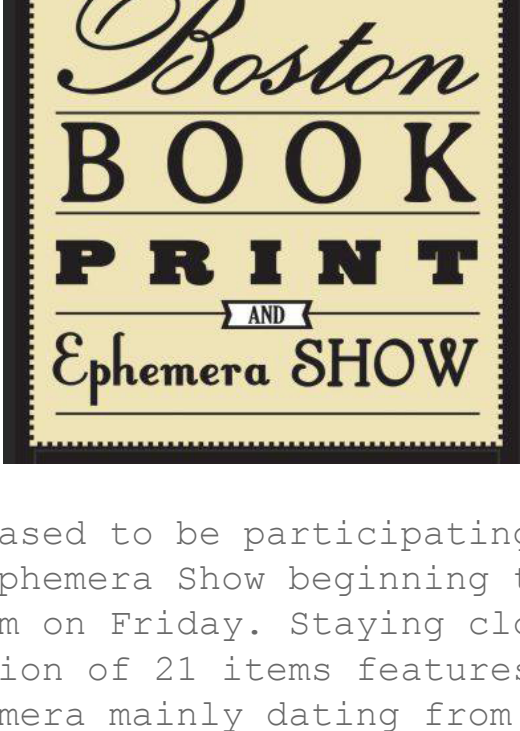


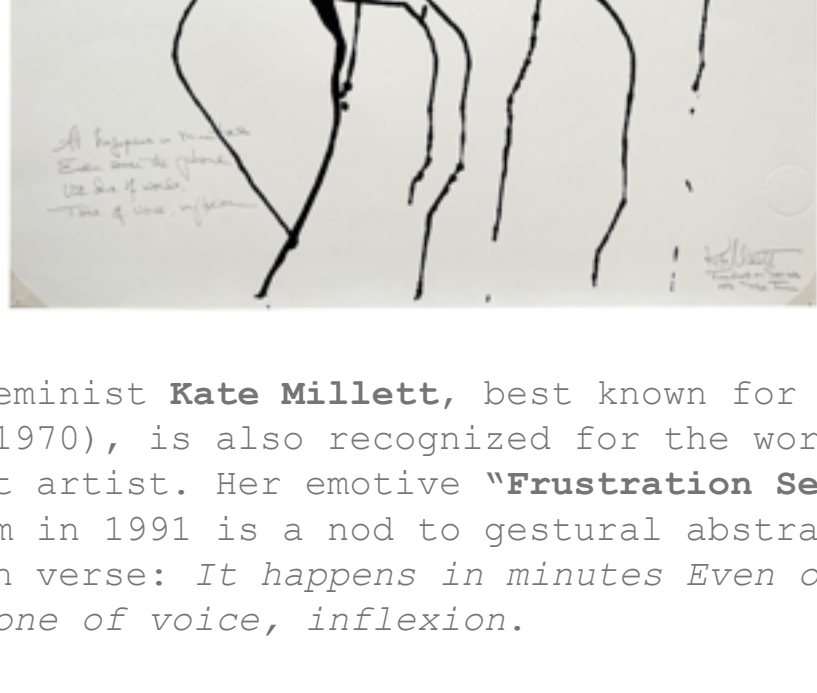


Alternate Projects

**November 9
12:00 PM
to
November 11
6:00 PM (EST)**



Alternate Projects is pleased to be participating in the Virtual Boston, Book, Print and Ephemera Show beginning today at noon and continuing nonstop to 8 pm on Friday. Staying close to the fair's theme, our initial selection of 21 items features a strong grouping of books, prints and ephemera mainly dating from the 1960s to the early 1990s.



American feminist **Kate Millett**, best known for her book *Sexual Politics* (1970), is also recognized for the work she created as a self-taught artist. Her emotive "**Frustration Series**" print created at The Farm in 1991 is a nod to gestural abstraction and includes her written verse: *It happens in minutes Even over the phone We die of words Tone of voice, inflexion.*



In 1972, the Carnegie Institute Museum of Art in Pittsburgh, Pennsylvania exhibited paintings by the abstract expressionist artists **Sam Francis**, **Joan Mitchell** and **Wlasse Ting** together in the now renowned show "**Fresh Air School**." An exhibition catalogue of the same title, complete with an original lithograph by each artist was published as a fundraiser in conjunction with the exhibition. We are pleased to offer the intact catalogue which includes all 3 prints. Above is Mitchell's print from the catalogue.



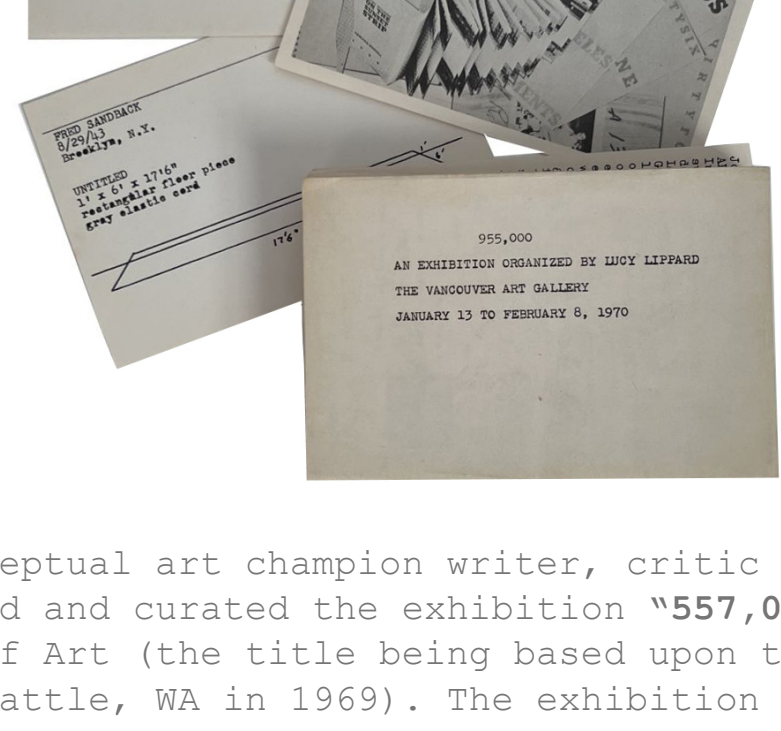
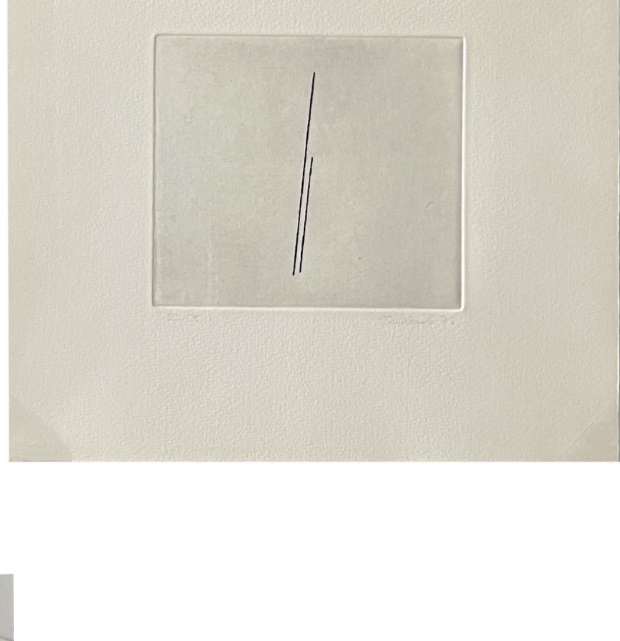
In the early 1970s, the Moderna Museet in Stockholm decided to create a collection centered around art made by some of New York's most important young artists of the time. **The New York Collection for Stockholm Portfolio** was created to help raise the necessary funds to purchase these acquisitions. In an edition of 300, this portfolio was composed of a print made by each of the 30 artists slated for the museum's collection.

Presented here are 2 prints out of the portfolio, one by the sculptor **Richard Stankiewicz** and the other by sculptor **Mark di Suvero** (a third print from the portfolio by yet another sculptor, **Keith Sonnier**, is included with our later postings). Both Stankiewicz and di Suvero gained early recognition for their use of unconventional materials, Stankiewicz for his found junk sculptures and di Suvero for his monumental, often interactive, steel sculptures.



Also offered are 2 photographs, one (as pictured here) by the important photography duo **Shunk-Kender**, from 1961 of steel sculptures by di Suvero.

The print, "**Untitled (Bronxville, New York)**" by the conceptual artist **Fred Sanback**, is also offered. Sanback (1943-2003) is recognized for his minimalist single line yarn sculptures. For Sanback the line, "...is a whole, an identity, for a particular place and time." **SOLD**

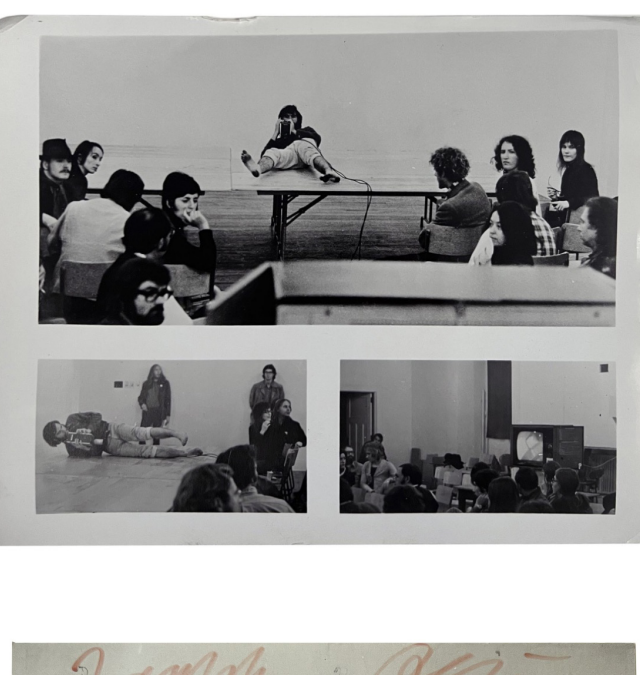


In 1969 the Conceptual art champion and curator **Lucy Lippard** organized and curated the exhibition "**557,087**" at the Seattle Museum of Art (the title being based upon the approximate population of Seattle, WA in 1969). The exhibition featured conceptual art, process art and land art, and in 1970 Lippard continued the exhibition at the Vancouver Art Gallery in Vancouver, Canada and titled it "**995,000**" (the title again based upon the approximate population of host city at the time). The catalogue's unorthodox design of 137 loose offset printed index cards (originally housed in a banal vanilla envelope) combined with each exhibiting artist making/designing their own page (card) heralded "995,000" as being more authentic in communicating the ideas of each artist and their raw proposals than like content found in more traditional slick art catalogues.

In 1973 Lippard published her seminal book *Six Years: The dematerialization of the art object from 1966 to 1972* to document her involvement with the conceptual art movement. In it, she writes about the post-conceptual American artist **Dan Graham** (1942-2022) and his piece "**Two Correlated Rotations**."



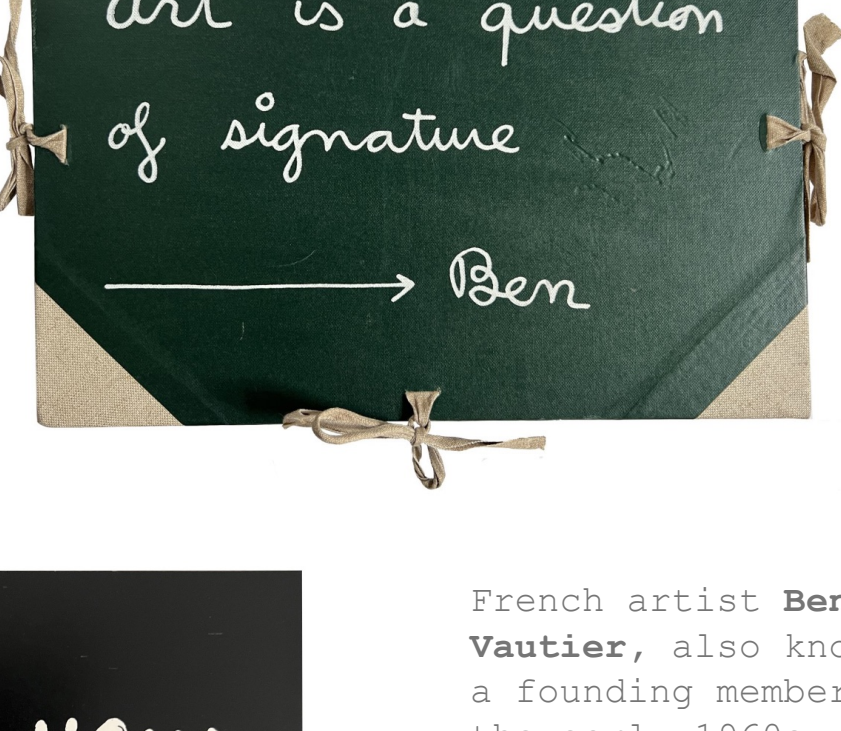
Beginning in the late 1960s and into the late 1970s, Graham created largely performance-based pieces incorporating film and the new medium of video. Emblematic of this early filmic work, "**Two Correlated Rotations**" (1969) was a perceptual, kinetic exercise that explored the interaction of two cameras, utilized as extensions of each performer's body and the subjectivity of the viewer. Presented above is one of two notorious photographs we are offering of the performance (a detail of which is included in Lippard's book).



Both photographs are from the archives of **John Gibson Gallery** as is the photograph to the left, which we are also offering, of Graham's performance "**TV Camera/Monitor**" which was performed at Nova Scotia College of Art and Design in 1970.



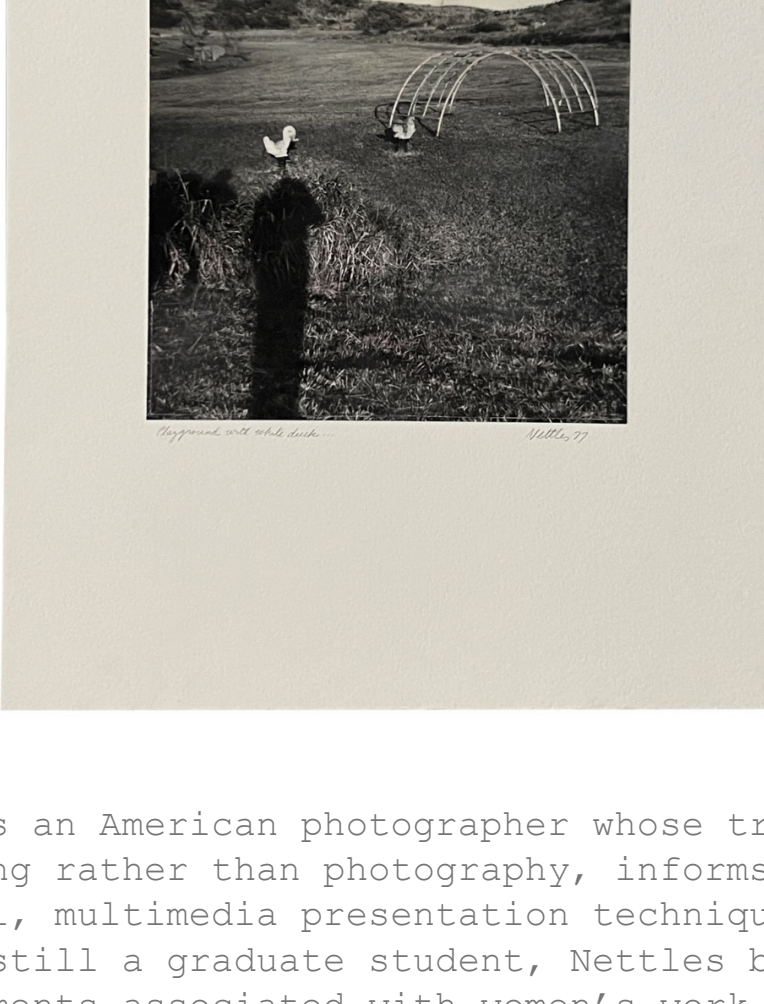
Comprised of a simple jacket and a pair of trousers made from coarse grey felt and issued in an edition of 100, **Joseph Beuys' "Felt Suit,"** is tailored after one of Joseph Beuys' own suits only with extended sleeves and legs. This simple ensemble without buttons or buttonholes was intended to convey the idea of warmth which for Beuys was not only a physical state but also a spiritual idea and a catalyst for artistic and political evolution. We are offering 2 John Gibson Gallery SIGNED limited edition announcement cards for Beuys' "**Collected Editions**" and the "**Felt Suit**."



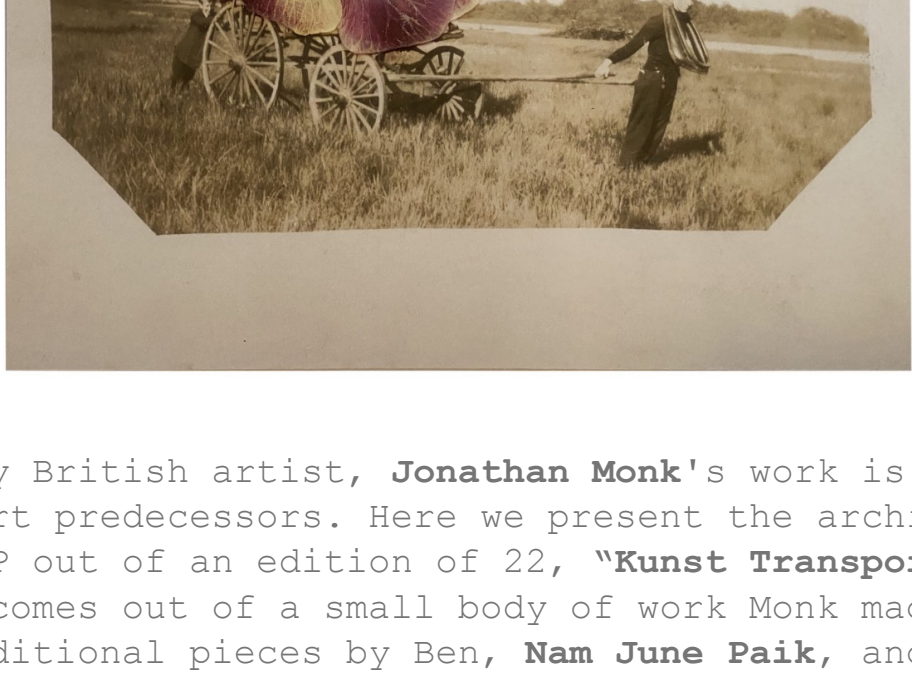
French artist **Benjamin Vautier**, also known as Ben, was a founding member of Fluxus in the early 1960s. Often incorporating language, Fluxus artists sought to create scores that celebrated the familiar sounds and materials of the everyday. At once humorous and thought-provoking, Ben's emblematic text-based paintings of short phrases handwritten against solid backgrounds read as commentaries or as instructions. Here we offer "**Art is a question of signature**," a portfolio of 9 screen prints, intended as a study on the idea of the artist's signature. Also presented is a 1998 exhibition announcement card for "**Statements with Clocks**," John Gibson Gallery, NYC with the instruction, *take your time*.



In keeping with the Fluxus philosophy of the everyday as art, **Yoko Ono's** edition, "**A Box of Smile**," originally created in 1971, consists of a simple small mundane plastic box which upon opening to a mirror inside reveals the viewer's reflection, invariably invoking a smile. Since the 1960s Ono has used the theme of smiles in her work, believing that smiling, "... is the simplest thing to make yourself healthy and make others feel good." Here we offer the **ReFlux** edition of "Box of Smile" from 1984.



Bea Nettles is an American photographer whose 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. We are pleased to offer from 1977, out of the series, "**Warm Weather Wishes**," "**Playground with White Duck**," a hand colored black and white photo machine stitched directly to mount board.



Contemporary British artist, **Jonathan Monk's** work is informed by his early art predecessors. Here we present the archival inkjet print, an AP out of an edition of 22, "**Flowers**." **SOLD** This print comes out of a small body of work Monk made with pressed flowers. Additional pieces by Ben, **Nam June Paik**, and **Géza Perneczky** among others round out our initial selection and 6 additional items posted by **Ray Johnson**, **Richard Anuszkiewicz**, **Josef Albers**, **John Fernald**, and **Richard Hambleton** as pieces sell or on Friday at 10 AM.