



Alternate Projects

December 2022 Catalogue *Warm Weather Wishes*



The hand colored and machine stitched photographs of **Bea Nettles'** "Warm Weather Wishes" set the theme for this end of the year catalogue. Photographs from this series along with several other early photographs and artists' books by Nettles begins our selection. **Jerry Uelsmann's** "Untitled (Eye in the Water)" from 2005, a masterful photomontage completely in line with his early works follows and **Don Herron's** signed poster, "Tubshots" features 9 reproductions of his famous hypnotic photographs of art luminaries (including Keith Haring and Robert Mapplethorpe among other greats) captured in their bathtubs. **Barbara Ess'** street portraits are paired with fictional narratives in her artists' book, "Human Life" and **Ed Ruscha's** photographs of the cityscape fill his ground breaking series of artists' books first created in the 1960s and 3 of which are offered in this catalogue. **Ha Schult** captured his 1970 rally across Germany through photographs as **Al-lan Kaprow's** Happenings were also memorialized through photographs on the pages of his "Days Off Calendar." **Nam June Paik** elevates the TV to high art and **Yoko Ono** turns your smile into a work of art. Through ESP, with your eyes closed you can learn how to see different colors on the cards created by Fluxus artist **James Riddle** and Ed Ruscha once again brings the everyday into art with his "Chocolate," a two-page piece consisting of a cover page followed by a unique smear of chocolate in the first of the multi-part series of assembling publications- "A Collection of Otherwise Un-publishable Manuscripts," Vol.1, 1970. **Ruth Wolf-Rehfeldt** sends a holiday greeting along with 2 of her "Typewritings" and **May Wilson** is represented with 2 mail art pieces, one a photomontage of her face as one of her infamous "Ridiculous Portraits" followed by 2 pieces by her friend **Ray Johnson**, including a collage with Lucky Strike and Camel cigarette packaging. A signed ACE gallery **Andy Warhol** poster from 1976 rounds out our selection along with a **Henry Pearson** multiple originally commissioned by MoMA for their 1968 Christmas gift offerings. Also included are materials by **Donald Dennis Celender**, **Yasumasa Morimura**, **Jonathan Monk**, **Elke Koska**, **Robert Watts**, and **Pawel Petasz**.

1. Bea Nettles

Warm Weather Wishes: Barcelona, 1975

Hand colored black and white photo machine stitched directly to mount board.
18h x 16w in / 45.72h x 40.64w cm

\$ 3,500

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.

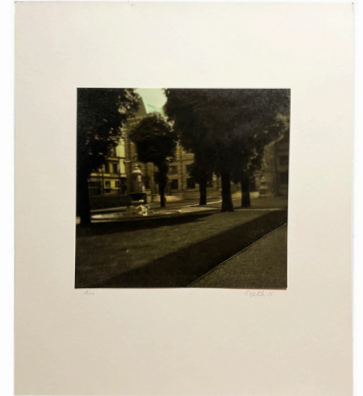


2. Bea Nettles

Warm Weather Wishes: Paris, 1975

Hand colored black and white photo machine stitched directly to mount board.
20h x 16w in / 50.80h x 40.64w cm

\$3,500



3. Bea Nettles

Warm Weather Wishes: Front Porch, 1977

Hand colored black and white photo machine stitched directly to mount board.
20h x 16w in / 50.80h x 40.64w cm

\$3,500

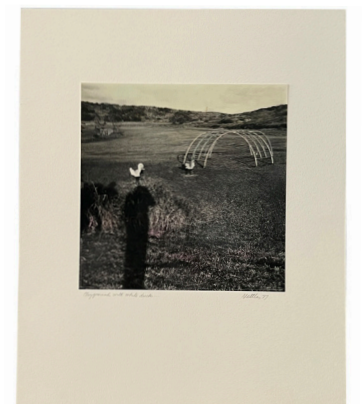


4. Bea Nettles

Warm Weather Wishes: Playground with White Duck, 1977

Hand colored black and white photo machine stitched directly to mount board.
20h x 16w in / 50.80h x 40.64w cm

\$ 3,500



5. Bea Nettles

Leda, 1970

Toned silver gelatin print, machine stitched.

Image: 10 x 8 in / 25.40 X 20.32 cm

Mount: 14 X 11 in / 35.56 X 27.94 cm

\$ 3,000

The photograph of Leda and the Swan is a detail from the Swann Memorial Fountain, Philadelphia.



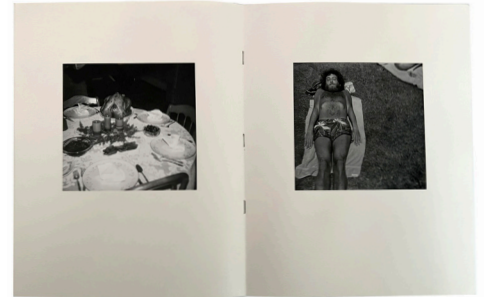
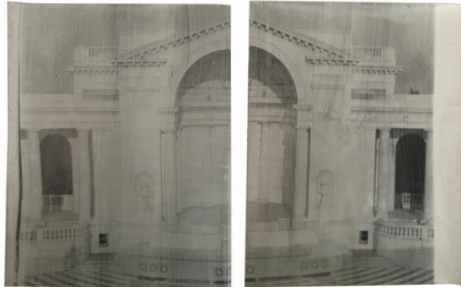
6. Bea Nettles

Feasts & Feats, 1973

UNIQUE 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

\$ 12,000



Bea Nettles has been exhibiting both nationally and internationally since the 1970s. She has had over 50 one-person exhibitions including the Museum of Contemporary Photography in Chicago, Light Gallery, and Witkin Gallery in NYC. "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. A book by the same name has been copublished by the Eastman Museum and the University of Texas Press. Her works are included in such collections as the Museum of Modern Art; the Metropolitan Museum of Art; the National Gallery of Canada; the Polaroid International Collection; SF MOMA; the Phillips Collection in Washington, DC; the Eastman Museum in Rochester, NY; and the Center for Creative Photography in Tucson, AZ. Her artists' books are included in numerous special collections libraries including Yale (Beinecke), Washington, Syracuse, Virginia and the Metropolitan Museum of Art (Watson Library).

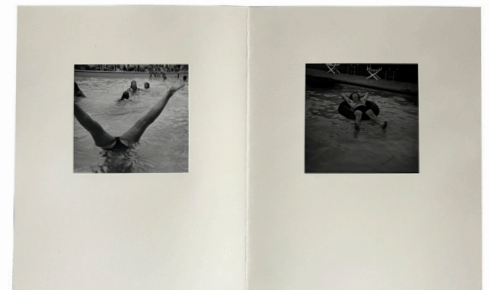
Nettles taught photography and artists' books from 1970-2007 at Rochester Institute of Technology, Tyler School of Art, and the University of Illinois where she is a Professor Emerita. She was selected for the ACE Lifetime Achievement Award in 2019 and the UIUC School of Art & Design Distinguished Alumni Award for 2020. Nettles continues to lecture and teach workshops internationally.

7. Bea Nettles

Events in the Sky, 1972

Unbound book of 11 silver prints mounted on folded pages. Edition of 3, 2 bound copies and 1 unbound copy. 10h x 8w in / 25.40h x 20.32w cm

\$9,800



8. Bea Nettles

Last Supper Visit_Photographing II, 1972

Silver gelatin print. Image: 4 1/4 x 6 in / 10.79 X 5.24 cm. Mount: 14 X 11 in / 35.56 X 27.94 cm

\$ 3,000

This photo consists of a cut out self-portrait shot by Nettles while she was on her first trip to Paris. It shows her reflected in the Hall of Mirrors at Versailles. Nettles placed this self-portrait in front of a framed photo of the “Last Supper” (complete with its reflection in the glass of the fluorescent lights in the room), a photo she discovered a few years later back home in the states. Nettles comments, “An interesting combination of lights, glass and mirrors, and positions of power. I’m an intruder, and that’s what it was all about.”



9. and 10. Bea Nettles

Escape #3: Escape #5: B in front of Birds and Birds in a Window, 1973 SOLD

Each: Silver gelatin fiber print on photo paper. Image: 7 1/4 x 7 1/4 inches. SIGNED, titled and dated in pencil on the backside. Edition of 6 out of a series of 11 prints.

10h x 8w in / 25.40h x 20.32w cm

\$ 1,000 (each)

The *Escape* series was published in “The Woman’s Eye,” Anne Tucker, Knopf, NYC. 1973. Featuring the work of 10 women photographers, this book was intended to bring an awareness to women’s contribution to the field of photography. A break-through book not only because it highlights specifically feminine approaches to the camera, but because at the time women photographers were generally ignored. Nettles was chosen because Anne Tucker wanted to include a young woman who worked in sequences and also utilized low tech equipment (i.e. a plastic camera). Along with Nettles, the book features: Gertrude Kasebier, Frances Benjamin Johnston, Margaret Bourke-White, Dorothea Lange, Berenice Abbott, Barbara Morgan, Diane Arbus, Alisa Wells, Judy Dater and Bea Nettles.



11. Bea Nettles

Moonbeams and Dreams, 1978

Exhibition poster. Offset printed on heavy coated paper. Witkin Gallery, NYC. SIGNED and numbered in pencil by the artist. No. 613 out of an edition of 1,000.

20 1/4h x 16w in / 51.44h x 40.64w cm

\$ 150

One of the mediums Nettles explored early on and helped to popularize as a viable art medium is Kwik Print. Kwik Print is a commercially available pre-mixed pigment similar to Gum Bichromate. It comes in a range of colors and can be applied to paper, fabric or to a vinyl base. “Moonbeams and Dreams” was a large exhibition featuring works all made in Kwik Print over a period of three years.



12. Jerry Uelsmann

Untitled (Eye in the Water), 2005

Gelatin silver print, SIGNED, titled, dated in ink on the verso; initialed and dated in pencil on the overmat. Image: 13h x 10 1/4w in / 33.02h x 26.04w cm / Mount: 20h x 16w in / 50.80h x 40.64w cm

\$ 2,800

Jerry Uelsmann (1934-2022) was an American photographer recognized for his surreal, highly enigmatic photomontages. Bea Nettles was Uelsmann’s lab assistant at the University of Florida for 2 trimesters in 1968, and in 1977 she taught the Ansel Adams Friends of Photography workshop in Carmel, California along with Uelsmann, Eikoh Hosoe, Luke Baltz and Adams. Nettles was the youngest of the group and the only female teaching at Carmel at the time.



13. Donald Dennis Celender

Artball Playing Cards, 1972

A full deck of commercially printed playing cards featuring 1960s contemporary artists, critics, and gallerists- Stella, Greenberg, Bacon, Motherwell, Kelly, Serra, Rose, Nevelson, Fischbach, Arman, Bellamy, Parsons among others- with their heads displayed as a photomontage onto action poses of football players. Amusing and often humorous captions accompany each card. In card stock case. 3.50h x 2.75w in / 8.89h x 6.99w cm

\$ 500

Don Celender (1931-2005) was an art professor and conceptual artist who championed accessibility and humor in his artistic practice. Celender was represented by OK Harris Gallery and taught at Macalester College in St. Paul.



14. Yasumasa Morimura

Peter Norton Family Christmas Project: Animai-No-Bi (Ambiguous Beauty)- Red Marilyn Monroe, 1995

Offset lithograph printed on paper fan in wooden box. Includes the original Norton Family shipping box. First Edition. Edition of 5,000. 11 1/2h x 1 1/2w x 1d in / 29.21h x 3.81w x 2.54d cm

\$ 300

The front side of this fan shows Yasumasa Morimura capturing himself as Marilyn Monroe as seen in her first Playboy pin-up. From 1988 to 2018, the Peter Norton Family commissioned an art edition to celebrate the Christmas season and holidays.



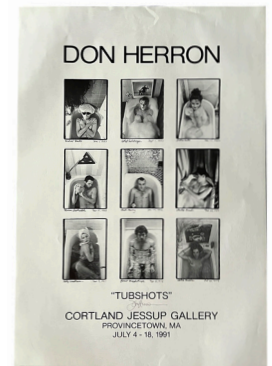
15. Don Herron

Tubshots, 1991

Poster as exhibition announcement, offset printed. Cortland Jessup Gallery, SIGNED. 36h x 24w in / 91.44h x 60.96w 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.



16. Barbara Ess

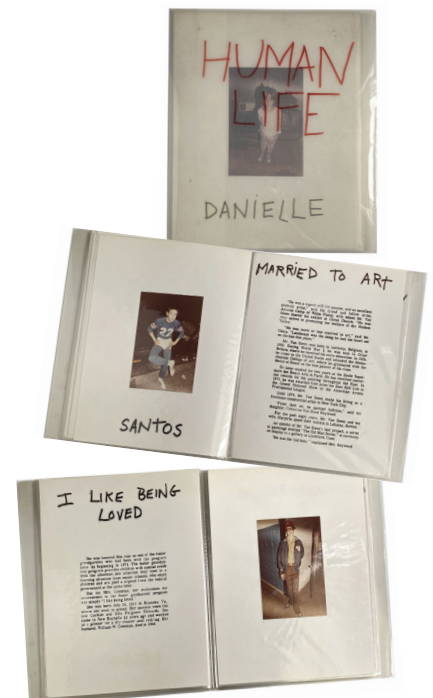
Human Life, ca 1979

UNIQUE artists' book. Quarto, 48 pp on 24 individual sheets with 20 mounted color photographs. Self-published. 11 1/2h x 10w x 1/2d in / 29.21h x 25.40w x 1.27d cm

\$ 5,000

This work, likely made in the late 1970s, consists of a variety of portraits, usually paired with a fictional story. Ess' humorous narrative recalls later projects by Sophie Calle. Decidedly homespun in production, Ess' photographic virtuosity and textual wittiness belie a seemingly do-it-yourself aesthetic. All elements fine.

American artist Barbara Ess (1944-2021) is best known for her large-scale photographs made with a pinhole camera, No Wave music and as the editor of the 1970s-1980s mixed-media publication, "Just Another Asshole."



17. Ed Ruscha

Some Los Angeles Apartments, 1965

Original wrappers, with title lithographed in green on front and spine. 48 pp with 34 captioned black and white photographic illustrations. Self-published, Los Angeles, CA. Minor browning to edges of cover and page edges + minor surface blemishes to back cover, otherwise a very good copy. Missing glassine jacket. First edition limited to 700 copies.
7h x 5 1/2w in / 17.78h x 13.97w cm

\$ 2,800

Building on his interest in the concept of the everyday as a work of art, beginning in the 1960s, Ed Ruscha started using images of the cityscape of Los Angeles as the subject for his works. During this period, and with this concept in mind, he created a series of 16 small, self-published books. The books were composed around a single artistic concept which was expressed simply through photographs and minimal text. This straight forward approach reinvented the artists' book and was the inspiration for what it is today. "Some Los Angeles Apartments" was Ruscha's third book. It featured a photographic survey of post-war Southern California rental property. This book returned to the more varied page layouts of "Twentysix Gasoline Stations," but like the two books before, the most common page spread contained a single photograph on the upper right-hand portion of the page. Speaking on his first pivotal artist book "Twentysix Gasoline Stations" from 1962 Ruscha once said that his photographs are merely a collection of facts and his books are like 'a collection of readymades.'



18. Ed Ruscha

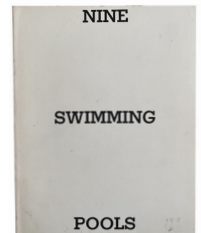
Nine Swimming Pools and a Broken Glass, 1968/1976

SIGNED

Original white wrappers with black lettering, 48 pp with 9 color photographic illustrations of generic very blue swimming pools, and 1 of a broken glass against a blue background, interspersed among 52 blank pages. Self-published, Los Angeles, CA. Missing glassine dust jacket, front and back cover shows some soiling, otherwise in fine condition inside and out. Second edition of 2000 copies SIGNED with a dedication on the front free endpaper.
7h x 5 1/2w in / 17.78h x 13.97w cm

\$ 1,500

"Nine Swimming Pools" was Ruscha's eighth artist book. The photos in it were all taken of swimming pools at low-rent Las Vegas hotels. Unsigned copy also available.



19. Ed Ruscha

Real Estate Opportunities, 1970

Original white wrappers with black lettering covered by glassine dust jacket, 48 pp with 25 black & white photographic illustrations accompanied by the address of the property. Self-published, Los Angeles, CA. First (and only) edition limited to 4,000 unnumbered copies. Dust jacket shows toning, light chipping and a small amount of paper loss, book shows slight toning around page edges, but in otherwise fine condition. 7h x 5 1/2w in / 17.78h x 13.97w cm

\$ 800



20. Jonathan Monk

If you stare at a page long enough It starts to move, 2001

SIGNED 4-fold poster. 32h x 23 1/2w in / 81.28h x 59.69w cm

\$ 300

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. For this poster, Monk gives a nod to Ruscha and his iconic "Books" poster from 1969.



21. Ha Schult

Aktion 20,000 km, 1970

Archive of material: 2 original vintage silver gelatin prints for the 20,000 KM campaign by **Thomas Luttge**, verso with photographer's stamp and campaign stamp; poster for first film screening of "Aktion 20,000 KM"; flyer for "Aktion 20,000 KM," backside describes the action and lists the daily routes; "Action 20,000 KM," 5 leaves in original portfolio; "HA Schult in the Lenbachhaus," catalogue in newspaper format. Variable sizes.

\$ 500

For 20 days in 1970 German performance and object artist Ha Schult, who calls himself a "doer," got behind the wheel of a Citroen Diane and drove 20,000 kilometers on German roads, once every day from Munich to Hamburg and back. Throughout the trip Schult recorded his thoughts and experiences on tape, and photographed the people and things he saw on the way. At each stop he sold his photographs, used maps, tapes and spare bits of car. The purpose of the "HA Schult Rally," a dangerous event even for the most seasoned driver, was to "make stress situations, consumption situations and movement situations visible." With interest centered only on the non-repeatable process of doing, for Schult, art is life.



22. Ha Schult

Untitled, December 1981

Chinese Christmas folded card. SIGNED by Schult and (Schult's muse) Elke Koska.

\$ 75



23. Elke Koska

Elke Koska's Plastiktüten Show, 1982

Bi-fold exhibition announcement with double-sided insert and original postmarked envelope SIGNED. 8 1/2h x 12w in / 21.59h x 30.48w cm

\$ 75



24. Allan Kaprow

Days Off Calendar, 1970

Newsprint, staple bound, 63 pp, rolled as issued.

\$ 350

This artists' book in calendar format documents Kaprow's early Happenings and performance pieces. The front cover photo is by **Peter Moore** (1932-1993), the photographer of record in the 1960s and 1970s for the documentation of downtown New York's avant-garde art scene.

"This is a calendar of past events. The days on it are the days of the Happenings. They were days off. People played." ____Allan Kaprow

Allan Kaprow (1927-2006) was an American painter and assemblagist who is recognized for establishing the concepts of performance art. For Kaprow, art was found in the everyday and Happenings were unique experiential events dependent upon each viewer's reaction. Happenings had no structure and there was no distinction between the performers and the audience. Through Happenings, the separation between life, art, artist, and audience is blurred.



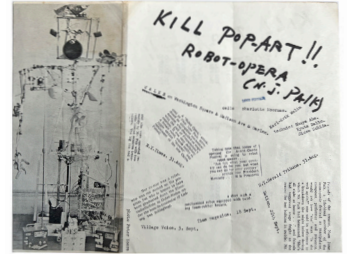
25. Nam June Paik

Kill Pop-Art! Robot-Opera (N.J. Paik), 1964

Two-sided tri-fold flyer, black and white offset on white paper. Photo by **Peter Moore**.
8 1/2h x 11w in / 21.59h x 27.94w cm

\$ 800

Program published in conjunction with the performance of Nam June Paik's "Robot Opera" featuring Charlotte Moorman on cello and his Robot K-456.



26. Nam June Paik

TV Face, 1986

UNIQUE drawing. Sumi ink on screen printed silver paper. SIGNED. One out of an edition of 40 prints, each with a unique drawing. 11h x 8 1/2w in / 27.94h x 21.59w cm

\$ 5,000

Skin has become inadequate in interfacing with reality. Technology has become the body's new membrane of existence. ____ Nam June Paik

Nam June Paik (1932–2006) is regarded as the founder of video art. He is also credited with elevating the common television to fine art making it a tactile and multi-sensory medium and object.



27. 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. ReFlux Ed., New York, 1984 [Original 1971 Box; Mirror replaced 1984].
2h x 2w x 2d in / 5.08h x 5.08w x 5.08d cm

\$ 1,000

Yoko Ono is a Japanese multimedia artist, singer, songwriter, peace activist and performance artist. Since the 1960s Ono has used the theme of smiles in her work stating that smiling, "... is the simplest thing to make yourself healthy and make others feel good."

"Look at yourself in the mirror and force a smile. It is just awkward at first. But after you keep trying it every morning, one day you will start giving your smile to your whole body ... and then giving your smile to people with emotion." _____ Yoko 2012, Serpentine Gallery



28. James Riddle

DOP Fluxkit, ReFlux Edition, 2002

Multiple. 8- sheets of differently colored paper, 1 rubber-stamped instruction sheet.
6h x 6w in / 15.24h x 15.24w cm

\$ 500

This ReFlux edition is a continuation of the original Fluxus edition from ca 1967. Missing transparent bag (+ vintage Maciunas-designed "monogram" card?).

Founded by Barbara Moore in the early 1980's, the ReFlux Editions were created as a way to continue the publication of classic Fluxus multiples. Moore created the editions following Maciunas' wish to keep Fluxus multiples in print indefinitely. Originally intended as inexpensive alternatives, the mundane characteristics of these multiples further undermined the concept of preciousness associated with unique and high priced art objects. Most ReFlux Editions are collated from original, vintage, printed matter obtained directly from Maciunas or his estate.

Fluxus was an interdisciplinary global community of artists, composers, designers and poets whose experimental art performances emphasized the artistic process over the finished product. Fluxus artists combined art with the everyday experience, believing all aspects of life had the potential to be art, and anyone was able to understand, interact with and experience it.

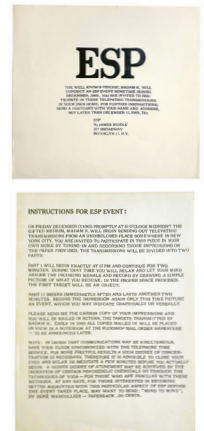


29. James Riddle

ESP and Instructions for ESP Event, 1966

2- offset printed sheets. 8 1/2h x 9w in / 21.59h x 22.86w cm and 11h x 8 1/2w in 27.94h x 21.59w cm

\$ 200



30. Robert Watts

Yam Flug 5 Post 5 / 25@070630, 1963

Perforated sheet of 100 postage stamps. Green offset lithograph on gummed paper. 10h x 8 1/2w in 25.40h x 21.59w cm

\$ 1,800



31. Robert Watts

3. Safepost / K.U.K. Feldpost / Jockpost, [W.C. Fields], 1961

Perforated sheet of 30 postage stamps. Red offset lithograph on gummed paper. 10h x 4w in / 25.40h x 10.16w cm

\$ 600



Robert Watts was an experimental artist and founding member of Fluxus who was highly influential in re-shaping art-making techniques and expanding the field of acceptable media. Watts was one of the first artists to create a sheet of postage stamps within a fine arts context. The stamps were made available for distribution through IMPLOSIONS, Inc., a novelty company founded by George Maciunas and Herman Fine as a cash generating arm of Fluxus. Through IMPLOSIONS, Inc., reasonably priced mass produced items could be sold outside of the gallery, adding yet another layer of merging art and life.

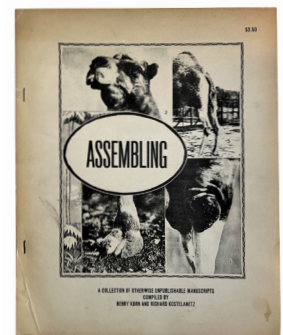
32. Richard Kostelanetz and Richard Korn

Assembling: A Collection of Otherwise Unpublishable Manuscripts, Vol. 1, 1970

Offset lithograph on paper, soft cover, staple bound, unpaginated. Cover has come loose from one of the staples, toning and some light soiling front and back covers, inside is in excellent condition with just some slight toning to edges. 11h x 8 1/2w in / 27.94h x 21.59w cm

SOLD

The first of the multi-part series of Assembling publications featuring unedited compilations of self-printed material in the form of drawings, poems, photographs, collages, visual poems, letters and more. The 42 artists in this issue include Vito Acconci, Tom Ahern, Arakawa, Madeline Gins, Dan Graham, Robert Lax, Edward Ruscha, Alan Sondheim, Hannah Weiner among others. Features “Ecological’ Rock” by Dan Graham and Ruscha’s “Chocolate,” a two-page piece consisting of a cover page followed by a unique smear of chocolate.



33. 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

\$ 1,050

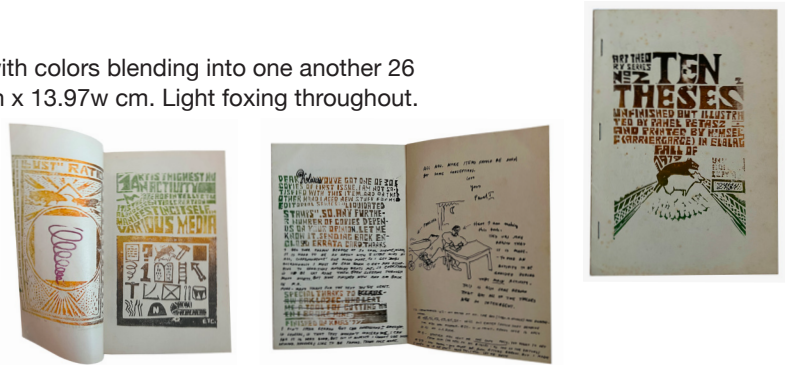
Since 1974 Polish artist Pawel Petasz has been an active contributor to the mail art network. He has initiated and published numerous artists' books and collages which he often starts and then sends out for completion. Petasz edited the first issue of Commonpress Magazine in 1977 and coordinated other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



34. Pawel Petasz
Ten theses. Art Theory Series no. 2, 1979

Artists' book. Hand-cut linocuts and rubber stamps printed with colors blending into one another 26 pp. SIGNED with a letter and drawing. 8h x 5 1/2w in / 20.32h x 13.97w cm. Light foxing throughout.

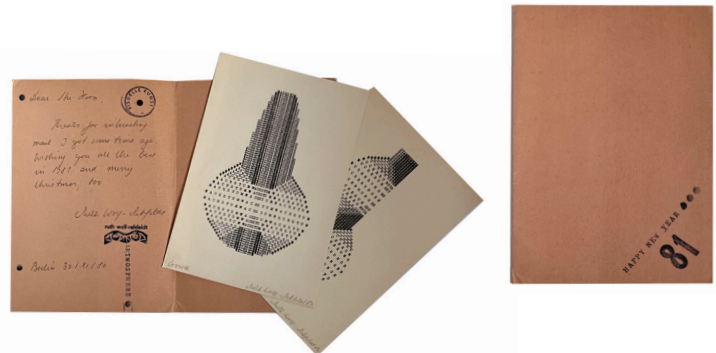
\$ 500



35. Ruth Wolf-Rehfeldt
Typewritings: Proliferations, Growth, 1981

2- prints (zinc lithograph), in a folder stamped on front, "Happy New Year 81" and on front inside sleeve a personal hand-written letter to Stu Horn signed by Ruth. Each print SIGNED, titled and dated in pencil on front side; stamped on backside. 8 1/2h x 6w in / 21.59h x 15.24w cm

\$ 3,600



Ruth Wolf-Rehfeldt was a key contributor to the mail art movement. Trained as a typist, this stereotypical female role, led to her creation of 'typewritings.' Wolf-Rehfeldt was part of the international network, stating "Mail Art was a kind of safety valve, and, too, a certain satisfaction. I was never able to travel, but I was glad that I had contact throughout the world that all the others who were allowed to travel sometimes didn't have."

In the 1970s and 1980s, Wolf-Rehfeldt had an ongoing correspondence with Paulo Bruscky, creating a connection between dictatorship-era Brazil and East Germany. She was heavily impacted by the East and West divide, to the extent that when the Berlin Wall fell in 1989, she felt there was no further need for her make mail art, saying "I didn't feel it was relevant anymore, because suddenly we had all this freedom."

36. May Wilson
Untitled (Woo Hoo!!!), ca 1970

UNIQUE. Spray paint and marker on note card. SIGNED with a comment on back side. 4h x 6w in / 10.16h x 15.24w cm

\$ 800



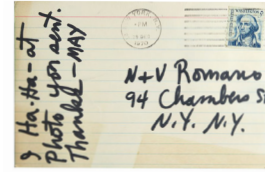
37. May Wilson

Untitled (Ridiculous Portrait), ca 1970

UNIQUE. Collage: spray paint, photo stamp, stamp and marker on note card. SIGNED on back side. 4h x 6w in / 10.16h x 15.24w cm

\$ 1,200

May Wilson (1905-1986) was an avant-garde artist active in the NYC art scene from the 1960s through 1980s. Wilson was a pioneer of the feminist and mail art movements and is best known for her Surrealist junk assemblages and her "Ridiculous Portrait" photo collages. Moving to New York in the 1960s when she was in her 40s, Wilson became friends with Ray Johnson and other avant-garde artists. It was at this time that she shifted away from painting portraits and landscapes and began creating her "Ridiculous Portraits," works in which her distorted face is collaged onto postcard reproductions of paintings and photographs of idealized women. These portraits represent early feminist explorations into the issues of gender and identity.



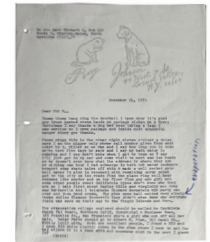
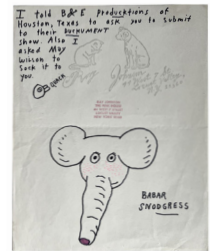
38. Ray Johnson

Untitled (Babar Snodgress), 1970

UNIQUE. Felt tip drawings and text ("...Also I asked May Wilson to sock it to you.") on Ray Johnson letterhead, type-written letter, rubber stamping, 2 pages. 11h x 8 1/2w in / 27.94h x 21.59w cm

\$ 2,500

Ray Johnson (1927-1995) was an American artist seminal in the Pop art movement of the 1950s, an early conceptualist and a pioneer of the mail art network- the New York Correspondence School. His preferred medium was collage through which he would bring together disparate visual and verbal materials to the point where the lines between life and art were completely blurred. For Johnson, mail art involved self-dissemination, the pleasant recruitment of others and an extensive gift economy. The whole concept of authorship was completely disrupted as was the commodification and institutionalization of art. Johnson's mail art was markedly private while fostering community. His whole identity was reflected in it through its ever-evolving, metamorphic raw materials, methods, intersections, and collaborations. Characters like Mickey Mouse and Helena Rubenstein were present in many of Ray's mailings as he was attracted to stars and cultural icons. All of his mailings were specific to the recipients, nothing was left to chance, everything had a targeted meaning - which might be indecipherable to the casual reader.



39. Ray Johnson

Untitled (Lucky Strike) + Motico, ca early 1960s

UNIQUE. Mixed media with newsprint collage on black construction paper (framed), sanded paint on card stock (Motico), framed, 4 sheets of correspondence and envelope. Variable sizes.

\$ 6,800

The Lucky Strike image was one of the first "pop" images Johnson used in his work. It continued to be one of his most lasting motifs.

Johnson called the small collage panels he made from about 1954 until the early 1960s "moticos." Moticos is an anagram of "osmotic," a randomly chosen word picked by Johnson to describe this body of work.

Accompanying correspondence establishes provenance and authorship.



40. Andy Warhol

American Indian (Black), SIGNED and dated, 1976

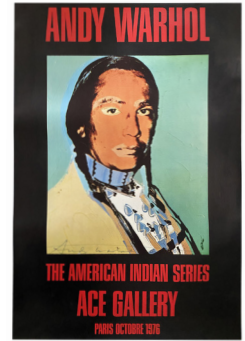
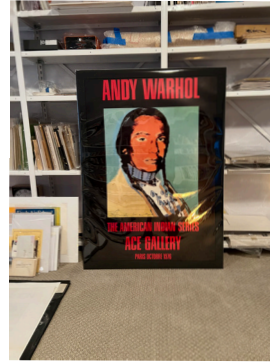
First edition offset lithograph by Andy Warhol SIGNED and dated in felt tip marker by the artist. ACE Gallery, Paris. RESTORED on white canvas ground.

50h x 35w in / 127h x 88.90w cm

\$ 3,500

This poster was published in conjunction with Warhol's ACE Gallery exhibition featuring works from his 1976-1977 American Indian series. ACE Gallery published 3 color variations of this poster- black, red, and blue backgrounds. Warhol's American Indian series was shown in three consecutive exhibitions: Flow ACE Gallery, Paris, France in October of 1976, ACE Gallery, Vancouver, British Columbia, Canada in November of 1976, and ACE Gallery Los Angeles, CA in March of 1977. The posters were available for purchase from ACE Gallery and Warhol conducted poster signings at all three exhibitions.

The image on this poster is of a Warhol painting of Native American civil rights activist Russell Means. Warhol painted a total of 18 portraits of Means in yet another attempt to glamorize those marginalized by society.



41. Henry Pearson

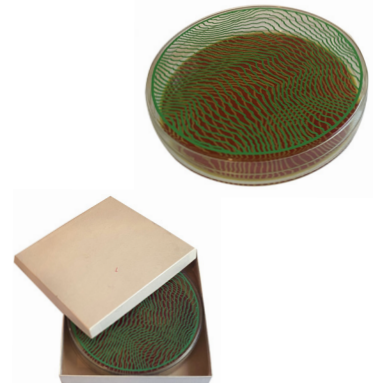
Moiratron, 1968

Small op art multiple. 2 plastic single-sided ovals, one with a green and one with a red op art pattern silk screened on their outer side, printed plastic title strip wraps around the multiple in original white gift box. 6h x 6w in / 15.24h x 15.24w cm

\$ 250

Issued by the Museum of Modern Art as a Christmas gift to be bought from the museum bookstore: "...Also this year are Henry Pearson's Moiratron, a polystyrene box six inches in diameter with silk-screen designs that produce moire patterns when the top is turned (\$4.00)..."

Henry Pearson (1914-2006) is often linked to the Op Art movement of the 1960s because his signature style features a labyrinth of undulating parallel lines. His work, however, is more intuitive and poetic and not near as calculated or as hard-edged as most Op Art pieces. Stationed in Japan during World War II, Pearson fell in love with Japanese culture and painting. His style developed around drawings he made during the war from secret Japanese survey maps. Gradually a topography of mountains and valleys was transformed into a personal vision of nonobjective forms.



42. Thelma Confer

Untitled (painting study), ca late 1960s

UNIQUE. Paint on burlap on board (stapled, front). "48 x 59" written in pencil on the backside.

\$ 350

Indiana-based artist Thelma Confer (1924-2013) received her BFA from the Herron School of Art, Indianapolis, in 1968. By 1981 the artist is credited with 28 solo exhibitions and 47 group exhibitions. She began as an abstract painter but quickly moved into landscape and figurative-based work. Confer taught at the Indianapolis Art League (now Art Center) Composition and Design, Basic Painting and Intermediate and Advanced Painting from 1968 until 1993. She is probably most known and recognized for the series of 52 Indiana historical paintings which showed in 1974 at the Indiana State Museum and in 1976 at the Indianapolis Museum of Art. This body of work was later donated to Indiana's State Parks for display.

