



[Artist [Book] Art]

Exploring the nature of the black arts

Lux Mentis Booksellers



LUX MENTIS BOOKSELLERS

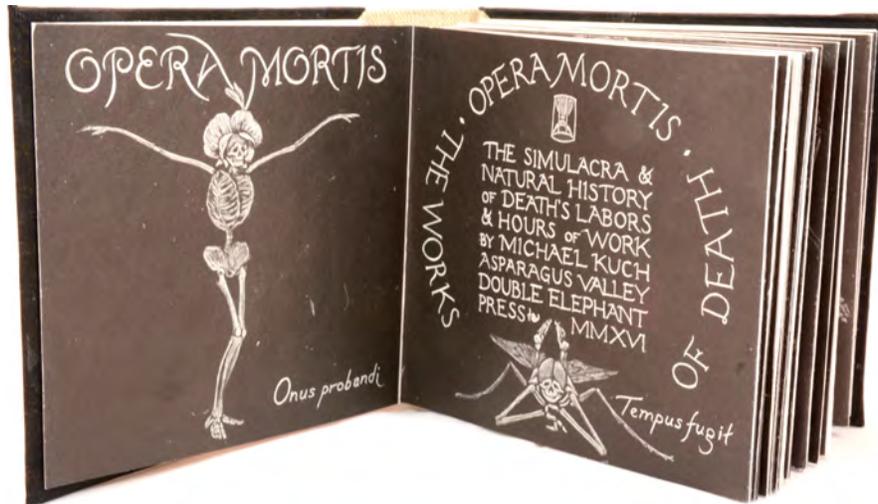
Noted scholar Johanna Drucker states that: “Artists' books are a unique genre, ultimately a genre which is as much about itself, its own forms and traditions, as any other art form or activity.” It can be said, artists’ books are a format that continually defies conventionality, even structure and function. Lux Mentis Booksellers specializes in artist books, with a particular emphasis on emerging book artists that display critical thinking with thoughtful execution. We actively collaborate with archives and special collections libraries to meet the research and collecting needs of public learning institutions, private, independent libraries and collections with book arts focuses.

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110 Marginal Way #777
Portland, ME 04101
Member: ILAB/ABAA
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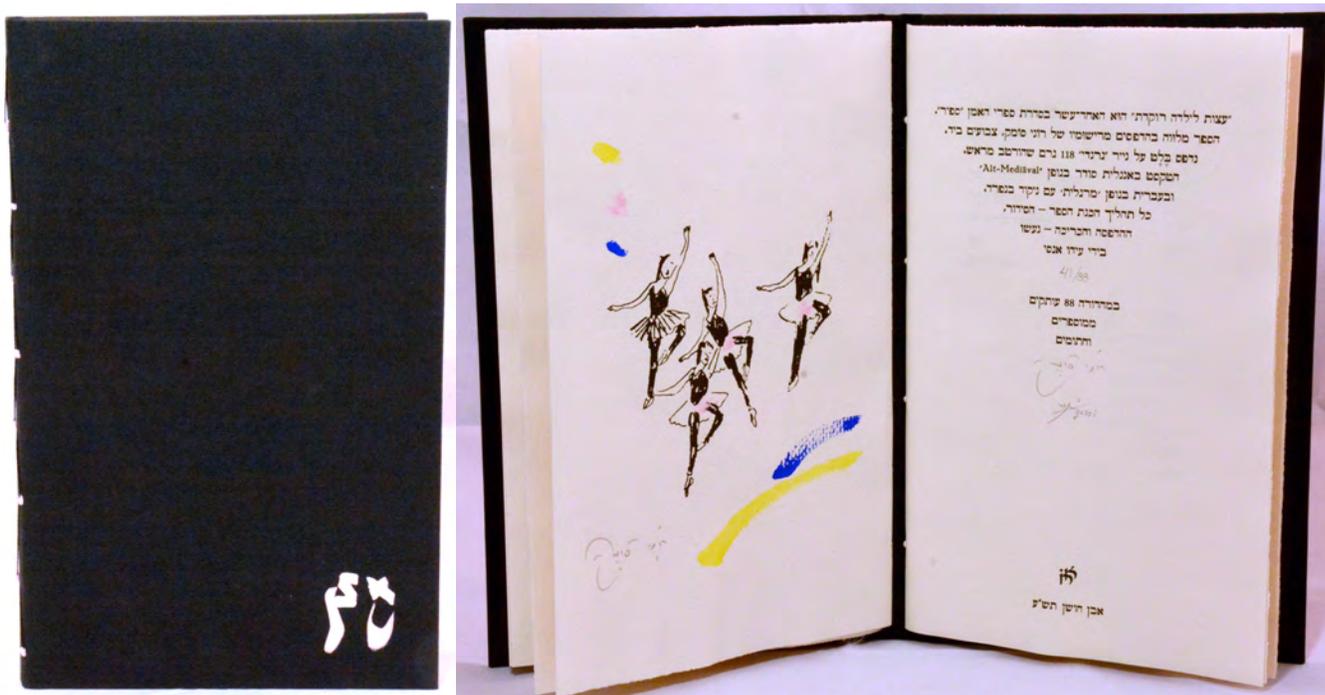
Lux Mentis regularly features and showcases stimulating and provocative materials at major ABAA book fairs and continues to cultivate the acquisition of such materials for research and collection development purposes.



Kuch, Michael. **Opera Mortis-The Works of Death**. Northampton, MA: Double Elephant Press, 2016. Limited Edition. Tight, bright, and unmarred. Cased in four-flap chemise. Book can be displayed as a 12 point star revealing all the etchings in equilateral triangles. Covers fold back 180+ degrees and are fastened with magnets. Magnets in the chemise hold the star-display at key points. Etching on front and back cover. Square 8vo. 24pp. Illus. (b/w relief etchings). Limited edition of 365. Fine in Fine Archival Case. Hardcover. (#9050) **\$365.00**

Printed and bound by the artist. Paper made by Katie MacGregor. "Inspired by Hans Holbein's Simolachri, Historie, e Figure de la Morte (1549) this dance of death comes as a natural history with human, skeletal death embedded in all manner of beasts. The binomial nomenclature is derived from common Latin terms: Quid proquo, Habeas corpus, Et cetera. Quatrains, etched along with the images, describe the occupations of death from pope to artist." (from the artist)





Someck, Ronny. **Pointe Shoes**. Israel: Even Hoshen, 2009. Limited Edition. Tight, bright, and unmarred. Black cloth boards, pink silk embroidered dance shoes, modified do-si-do binding (English and Hebrew texts mirror each other structurally), hand colored etchings in center; matching slipcase. 4to. 18pp. Illus. (colored and b/w plates). Numbered limited edition, this being 49 of 88 copies. Signed by Someck and Agassi. (#8732) **\$1,100.00**

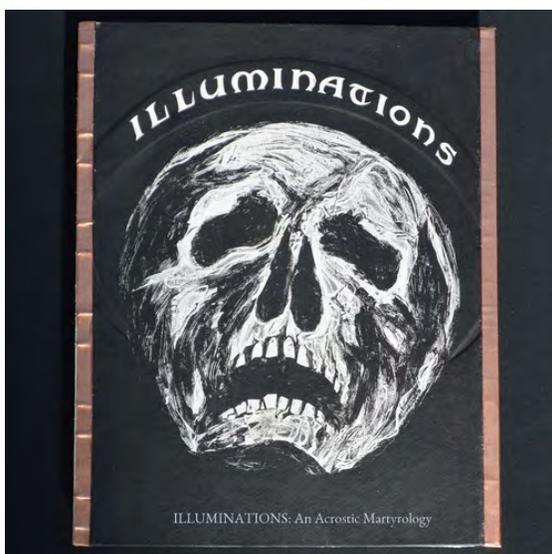
"Two hand-colored linear etchings by Ronny Someck. Bilingual edition: Hebrew and English. Printed letterpress on dampened Grandee 118 gr. paper. English text set in Alt-Mediäval typeface. Hebrew text set in Margalit typeface. Designed, handset, and printed by Ido Agassi. Non-adhesive binding with black cloth and pink ribbons with black Slipcase. ... The poems about dancing were translated into English by Hana Inbar, a native Israeli, and Robert Manaster. Someck is twice winner of the Prime Minister's Prize. His works have been translated into 22 languages." (from the press)



Kuch, Michael. **ILLUMINATIONS: An Acrostic Martyrology**. Northampton, MA: Double Elephant Press, 2014. Limited Edition. Tight, bright, and unmarred. Open spine binding, brass edges, printed paper boards, cutthrough elements; matching dropspine case. Small 4to. np. Illus. (color and b/w plates). Numbered limited edition. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#8737) **\$4,500.00**

"Marking twenty years of the Double Elephant Press Michael Kuch is publishing ILLUMINATIONS — AN ACROSTIC MARTYROLOGY. Modeled after an illuminated manuscript, it contains mezzotints of invented martyrs with marginalia of illuminated relief-etchings.

The work revolves around thirteen images of imaginary icons who are martyred by their own enlightenment. One is Impaled by shafts of ineluctable light, and another, Lifted to glory by the stones of critics. These images are mezzotints with further etching -- hence Kuch is calling them "mezzo e mezzotints." In the manner of an illuminated manuscript, the thirteen martyrs are surrounded by tangential marginalia. This decorative imagery predominantly reference post-enlightenment science. The marginalia and text are composed of nearly 100 small relief etchings a la Blake. These are hand water colored by Kuch using hand-made watercolors from Kramer pigments. The marginalia and text appear on the page preceding each mezzo e mezzotint martyr with a window cut in it. This allows for viewing of the martyr with the colorful marginalia as well as on its own in stark black and white when the page is turned." (artist statement)



Cooksey, Gabrielle. **The Book of Penumbra**. Tacoma, WA: [Artist Book], 2016. Limited Edition. Tight, bright, and unmarred. Black paper boards, grey lettering; hinged wooden box, inlaid metal coffin in lid, ribbon lift. 8vo. np [19pp]. Illus. (b/w with gilt plates). Numbered limited edition of 23. Fine in Fine Box. Hardcover. (#9157) **\$1,000.00**

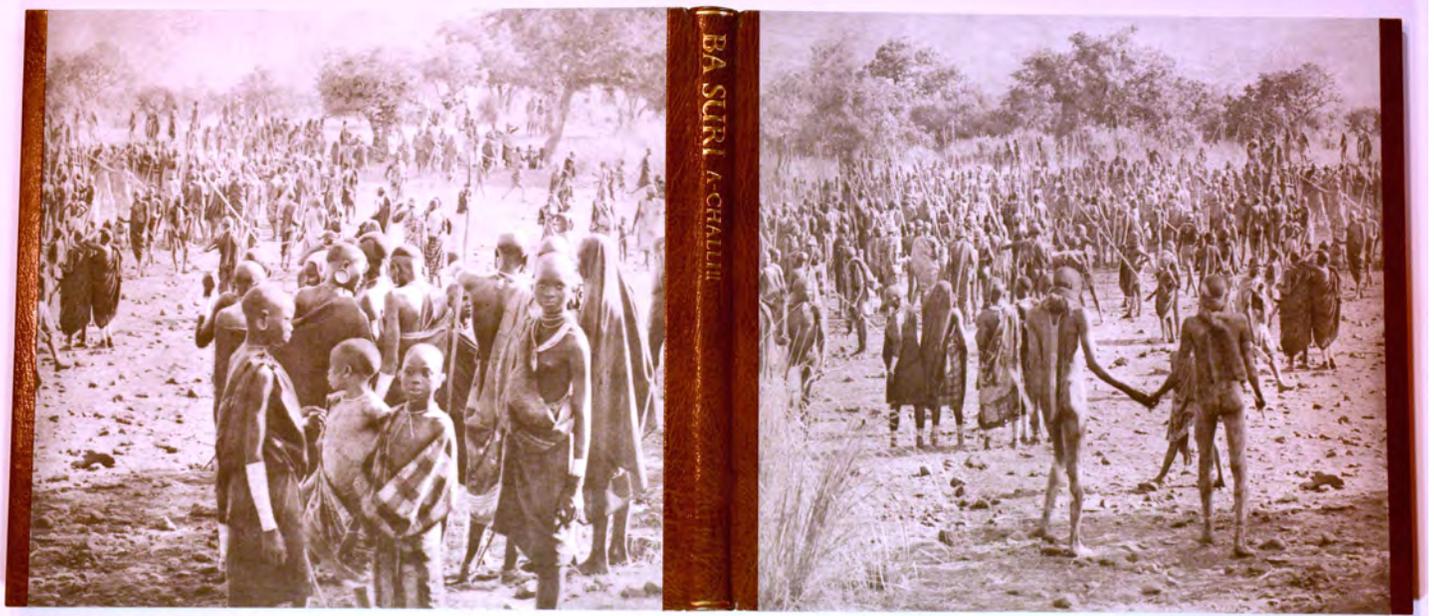
A book of small stories of death gods from around the world. "Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement] "These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon] Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.



Cooksey, Gabby. **Monsters & Beasts: Tales Imagined from Greek Myths.** Tacoma, WA: Cooksey, 2014. Limited Edition. Tight, bright, and unmarred. Printed paper wraps, gilt lettering and decorative elements. 8vo. 10pp. Illus. (colored plates). Numbered limited edition of 22. Signed by the artist. Fine in Wraps. Original Wraps. (#8761) **\$800.00**

Letterpress printed at Springtide Press with Jessica Spring. Colophon: "Monsters and Beasts is a look at a few animals from Greek myths where they were wronged, or loved or hurt. They are a few of my favorite stories shorted down to a paragraph or two so that the drawings take on more of a spotlight and show the delicate side of the monster. I wanted the image of the next animal to be seen on the page you're looking at; a kind of transparency so the stories subtly mold together. This is the first book I ever made the entirety of." (artist statement) Five stories from Greek mythology featuring monsters and beasts: Actaeon & Artemis; Typhon, Aphrodite, Eros, & two fish; Arachne & Athena; Medusa & Athena; Styphalia & Man-eating Birds. Letterpress printed, silkscreened, and hand painted on Arches Text Wove. Tipped together binding, and drummed on cover. Cave paper cover and tooled with gold foil. Painted with acrylic paint. Already noted for her bindings, this embodies the artists first 'complete' work.

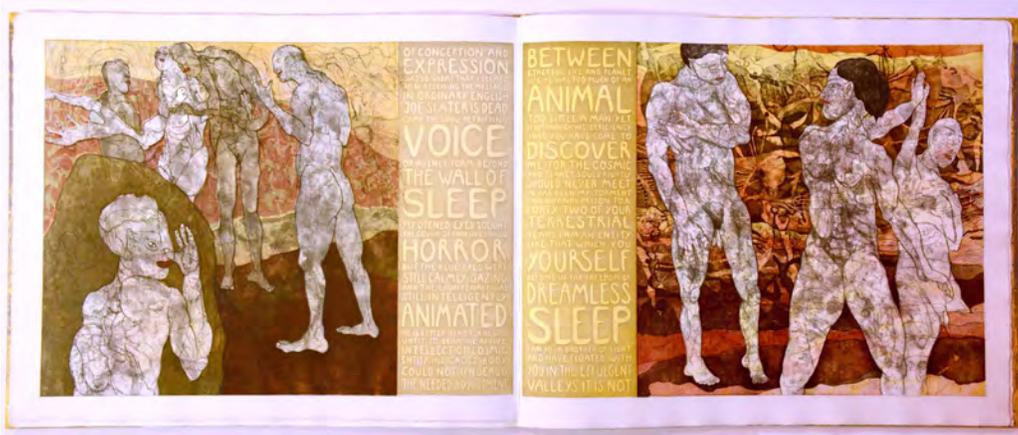




Bogardus, Peter. **Ba Suri**. New York: Khelcom Press. Limited Edition. Tight, bright and unmarred. Binding and matchind drop-spine case by Gray Parrot. fo. np. Illus. (b/w plates). Numbered limited edition. Fine in Fine Archival Case. Hardcover. (#8773) **\$6,500.00**

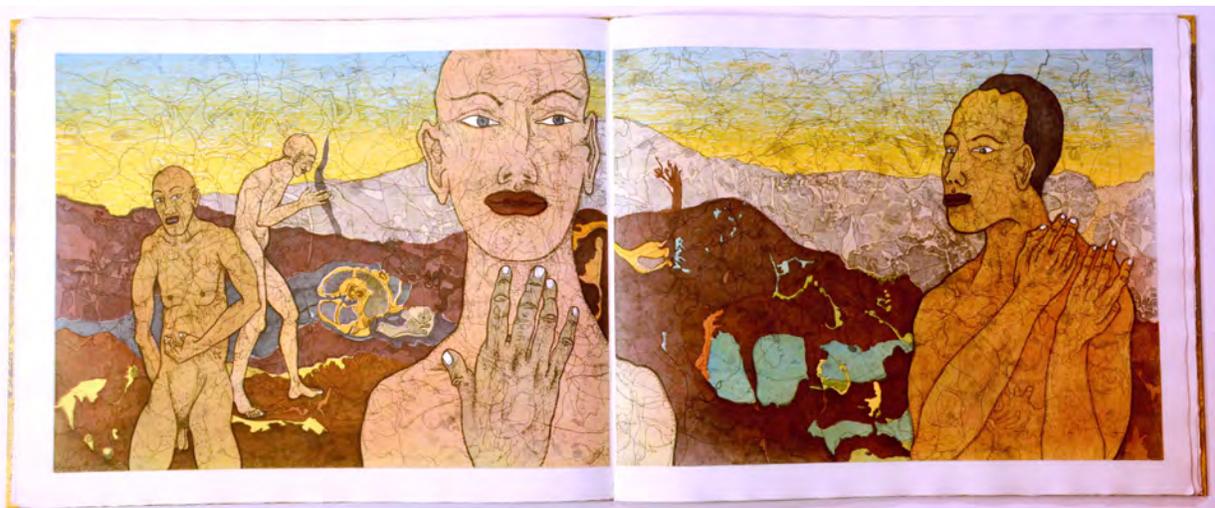
"Ba Suri A-Chali" means "Suriland Peace Only". "Ba Suri enquires as to cultural continuity through statements of elders, songs forming an oral tradition centered around their livelihood, and especially the education of the youth. To this end, the sections are as follows:

- 1. A brief introduction to the locale and People*
- 2. A "Background" or Preface that introduces the visit by Mr. Bogardus and immediately brings quotations by Suri people about their lives. Through plates, the environs and aspects of village life and physical apperance as pretaining to cultural identiy are demonstrated. Songs are interpreted, point to the centrality of animal husbandry in their lives and the living space required to sustain it.*
- 3: "Saguine" (pronounced "Sa-geen-ah) is the right of stickdueling. it is seen a central manifestation of Culture.*
- 4: "Wowo" is the children's mimicry of and education about Saguine.*
- 5: "Kurrum" is the King's home and the sacred mountain of Suriland, and through statements by the King and his brother the vision and concerns of the spiritual leaders are set forth.*
- 6: The "Afterword" is general commentary by the interpreter about the Suri.*
- 7: The "Future" comes back to words given by children and images, showing their hopes and aspirations, as the ones who will remain.*



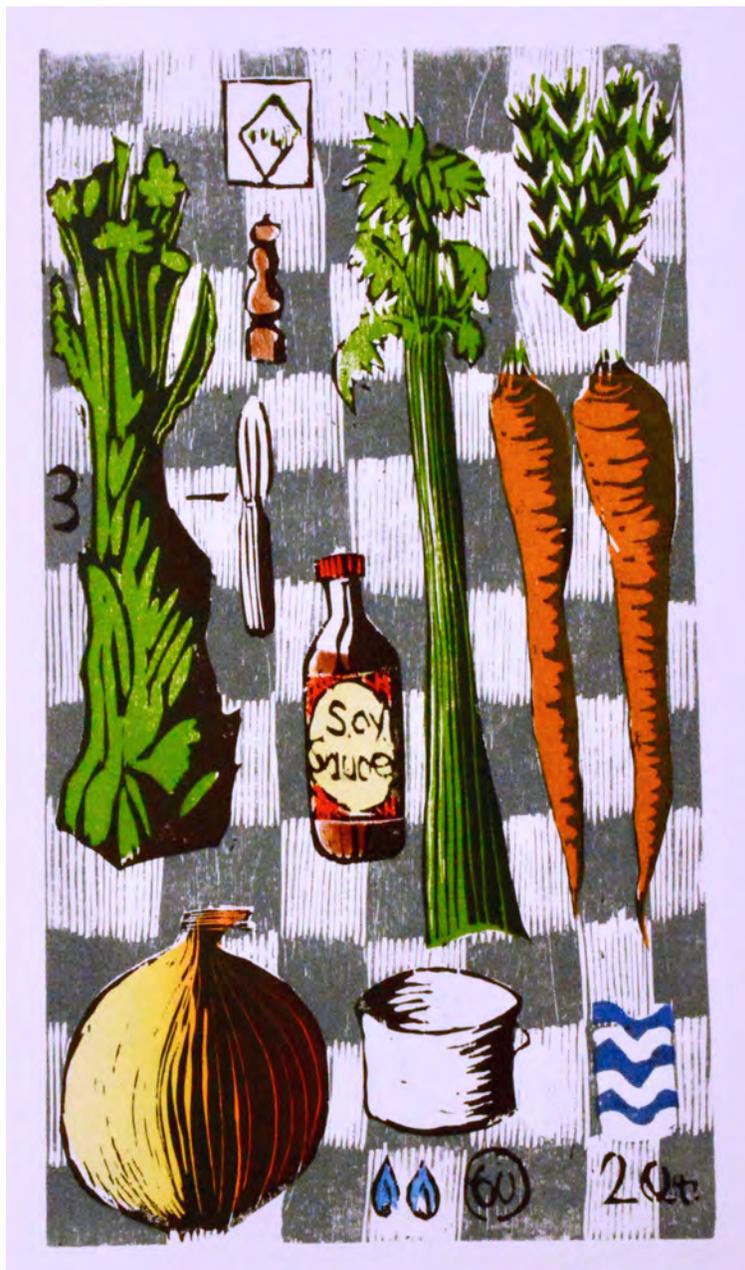
Lovecraft, H.P.; Buchta, Wolfgang (illus). **Beyond the Wall of Sleep**. Vienna: Wolfgang Buchta, 2007. Limited Edition. Tight, bright, and unmarred. Slipcase bright and clean. Yellow paper boards, gray etching at boards, brushed etched text at spine, decorative endpages; white paper slipcase with gray etched design, felt-lined. Oblong fo. np. Illus. (color plates). Numbered limited edition, this being 15 of 30. Signed by the artist. Fine in Fine Slipcase.. Hardcover. (#7571) **\$15,000.00**

"48 pages used 2-5 plates / Etching, aquatint, open bite, lacquer, 4 steps / brushed text." Printed on copper plates made over a two year period and printed on paper specifically designed by Gangolf Ulbricht—the master papermaker of Europe—for this project. It was bound in Vienna by Stephen Ortbauer. It is the epitome of a synthesis between aesthetic beauty and elegant draftsmanship. These 48 pages flow effortlessly with its hand-brushed text and figurative-landscape imagery. Each scape is between two to five passes of the press, two to five plates—two to five colors. Buchta is the heir apparent to Vienna's Secession Movement—a definite continuation of the tradition Egon Shiele and Gustav Klimt.



Esslemont, David. **Chili: A Recipe.** Decorah, IA: Solmentes Press, 2013. Limited Edition. Tight, bright, and unmarred. Stab-sewn in the Japanese method with thin cloth boards and drop-spine archival box. Small fo. Illust. (color and b/w plates). Limited edition of 20. Fine in Fine Archival Box. Hardcover. (#8065) **\$2,000.00**

A pictorial recipe in thirty-nine color woodcuts. Brilliant in its wit and execution.





Jones, Brendan (text); Dennerline, Thorsten (illus). **The Trudge of Insects.** Vermont: The Bird Press. Limited Edition. Tight, bright, and unmarred. np. Illus. (color plates). Numbered limited edition of 15 plus 2 AP. Signed by the artist. Fine. Hardcover. (#8772) **\$4,500.00**

"This project involves many years of careful work photographing, printing, drawing and printing, writing and then printing again. It began in 2002, when I started photographing insects from the collection of the Entomology labs at the University of Massachusetts. At the time, I was captivated by the idea of looking closely at these beautiful specimens and their death silence created by the wounds of the display pins. It then traveled to Illinois, where I, after much editing, printed the photos using archival inks and then further responded to them with three drawing layers of lithography. The collaborative aspect happened in New Hampshire at the MacDowell Colony where Brendan was introduced the images. He responded with the 94-part poem that is printed upon the handmade paper sheets with Univers type from Wild Carrot Letterpress in Massachusetts." (from prospectus) Binding by Barry Spence featuring two-color hand sewn end bands and hand worked wooden board covers of quarter sawn oak. "The pages are sewn onto hemp cords two of which are inset into the text block to create an unexpected asymmetrical detail in the spine. The hemp cords are exposed on the covers to reveal the flowerlike form that is normally covered with cloth or leather." (from prospectus)

Schanilec, Gaylord. **Mayflies of the Driftless Region [Deluxe Edition] [Together with] Mayflies of the Driftless Region Progressive Proofs.** Stockholm, WI: Midnight Paper Sales, 2005. Limited Edition. Tight, bright, and unmarred. Full brown leather binding, proof portfolio quarterbound with brown spine and green paper boards; slipcase in matching leather and paper with a glass case at the top with 8 mounted flies. 8vo. 88pp. Illus. (color plates). Numbered, deluxe-limited edition, this being 8 of 50 [from a total of 500 (50 Deluxe, 50 in sheets, and 400 standard)] Fine in Fine Slipcase. Hardcover. Fine in Fine Slipcase. Hardcover. (#7599) **\$7,500.00**

"13 entomological identifications of specimens by Dr. Clarke Gary. Hand-set in Bembo monotype. Plates printed on Gampi Torinoko handmade paper. Text printed on Zerkal mould-made paper. Bound in full chestnut morocco by Jill Jevne. Portfolio of the same leather, with paper sides hand made for the edition by Mary Hark, and wood contains two folders: (1) seven proof sheets and (2) an extra suite of the engravings, each titled & signed. Both volumes are housed in a slipcase (7 3/4 x 14 1/2) of leather, paper boards, and wood with a glass window at the top, revealing 8 flies hand tied for the edition by David Lucca. Winner of a Judges Choice Award at the 2005 Oxford Fine Press Bookfair and of the Carl Hertzog Award for 'excellence in book design.'" [Publisher] The vast majority of the 50 deluxe copies have entered institutional collections, with what appears to be less than 20 copies in private collections.

PROOFS: Schanilec, Gaylord; Garry, Clarke. Stockholm, WI: Midnight Paper Sales, 2005. Limited Edition. Bright and clean. Archival case tight and clean. Blue cloth boards, paper spine label, black ink lettering. Loose color plates and title page laid into an archival box. 8vo. np. Illus. (color plates). Numbered limited edition, this being 10 of 13. Fine in Fine Archival Case. Loose Sheets. Progressive proofs of printing stages for each of the thirteen specimen images from Mayflies of the Driftless Region.



Amato, Cristina. **Specimen 4, 5, 6, & 7: Mounted Bookcovers.** New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits, in four matching frames. Signed by the artist/binder. Fine. Hardcover. (#9043) **\$1,500.00**

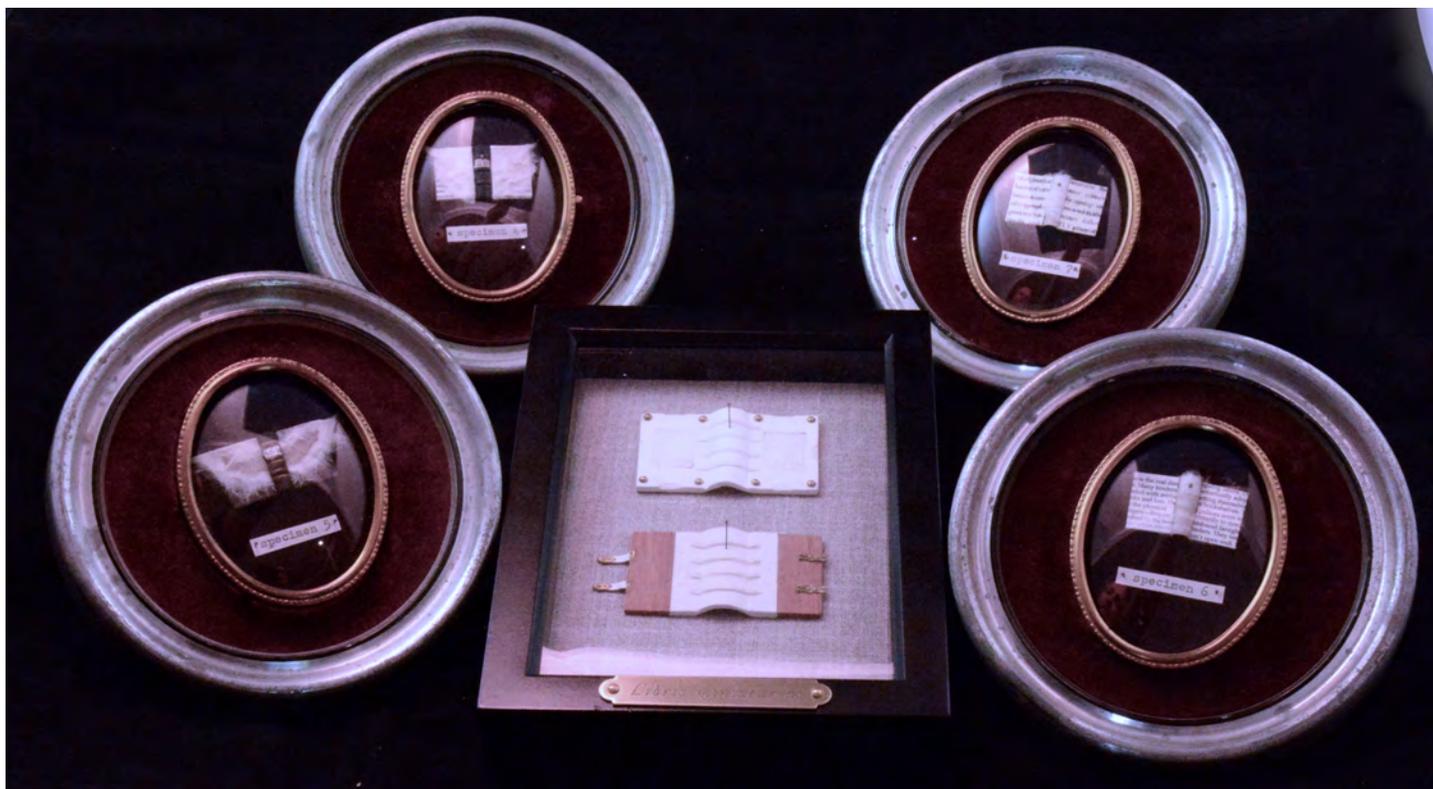
Specimen 4-7 are from a series of works created around the theme of taxidermied book covers. These pieces are not part of an edition per se, but are an ongoing series on a theme inspired by the artist's work as a book conservator. Each measures just under an inch tall, and is mounted with an insect pin in a modified vintage frame. The label was typed on handmade paper on a found typewriter. Inspired by mounted insects and moths.

Specimen 4: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.

Specimen 5: The cover is made from goatskin leather, layered Japanese paper, and shell gold.

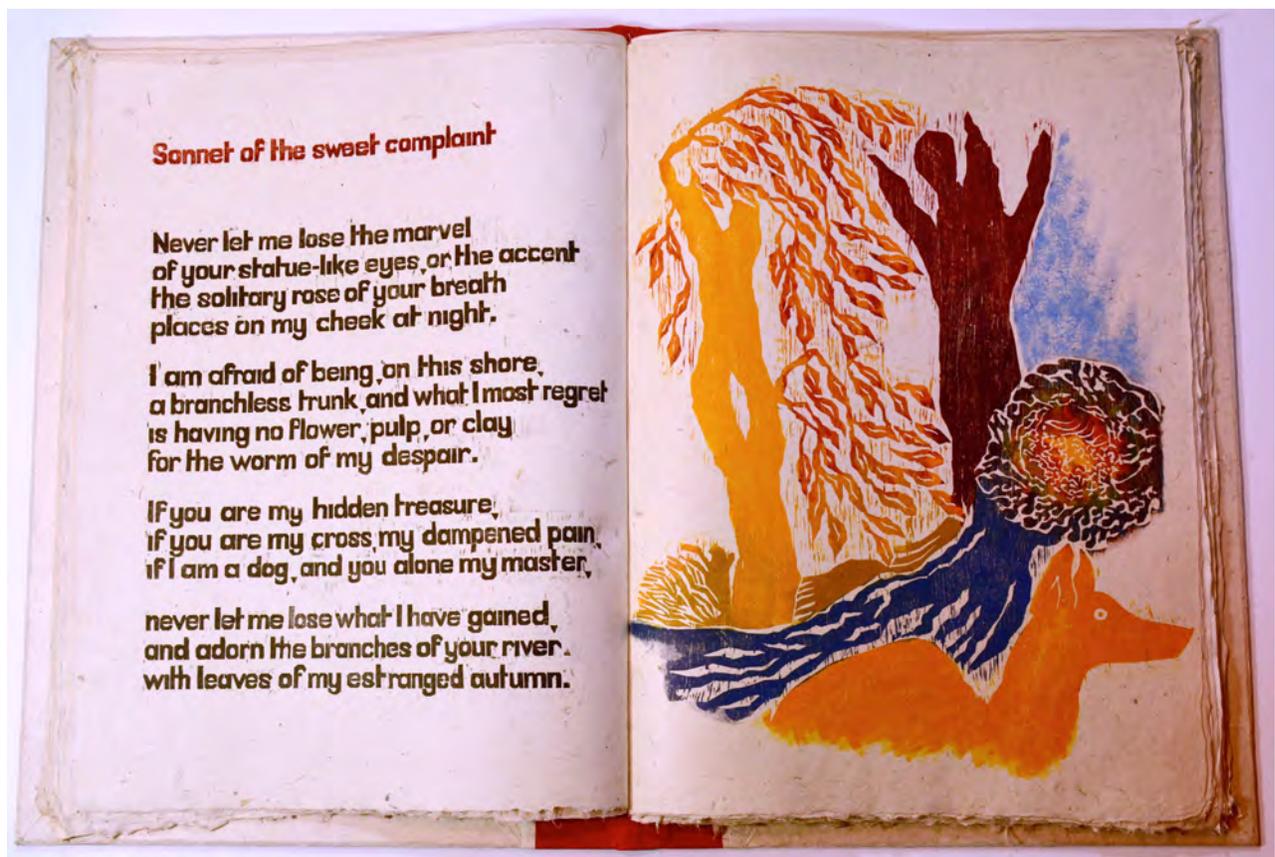
Specimen 6: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.

Specimen 7: The cover is made from goatskin leather, a recycled printing sample from a book written by the artist, and layered Japanese paper.



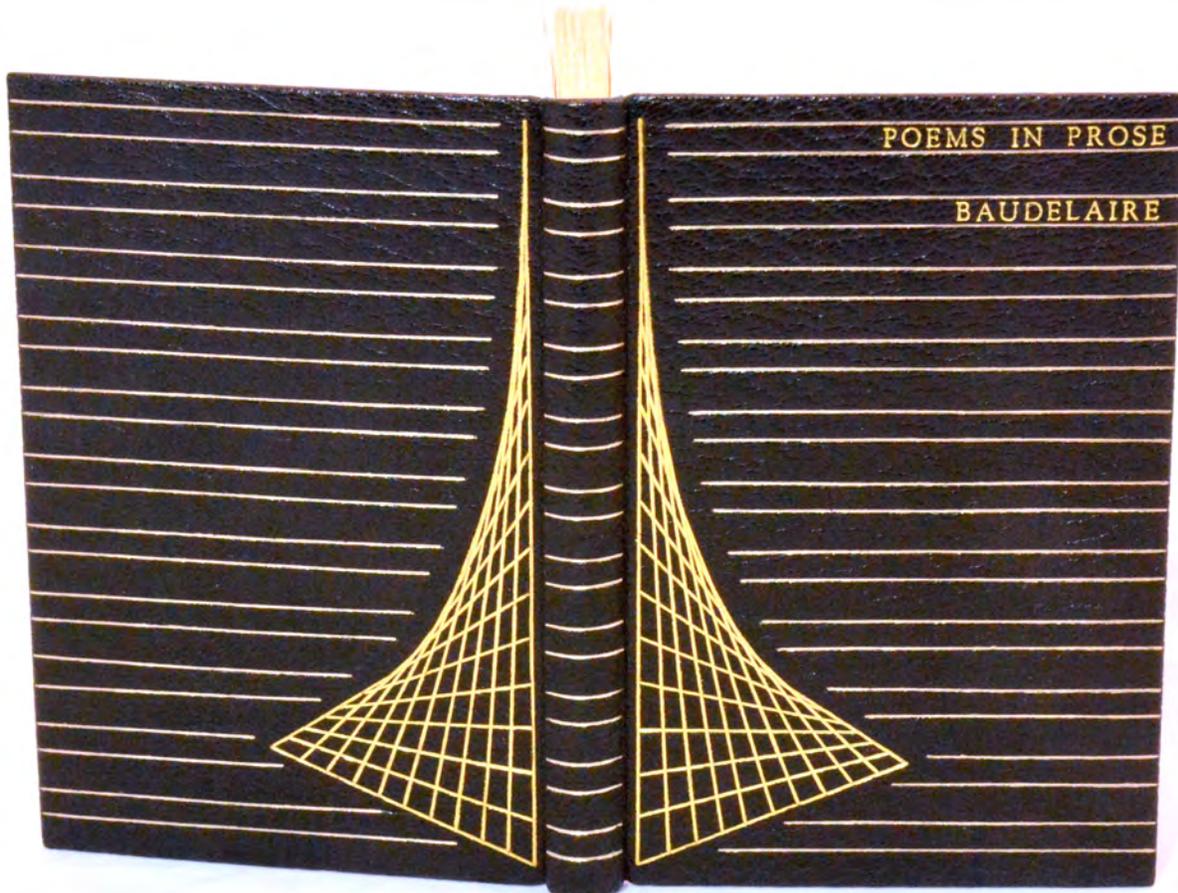
Lorca, Federico García; Trant, Carolyn (artist). **Sonetos Del Amor Oscuro/Sonnets of Dark Love**. London: Parvenu Press, 2000. Limited Edition. Tight, bright, and unmarred. Quarterbound, red leather spine, red cloth boards, matching archival case. fo. np. Illus. (colored plates). Numbered limited edition of 30. Signed by the artist. Fine. Hardcover. (#8121) **\$5,500.00**

Text in Spanish and English. "Printed on Khadi paper from Nepal in an edition of 30 of which this is number __." One of the cornerstone works of the press.



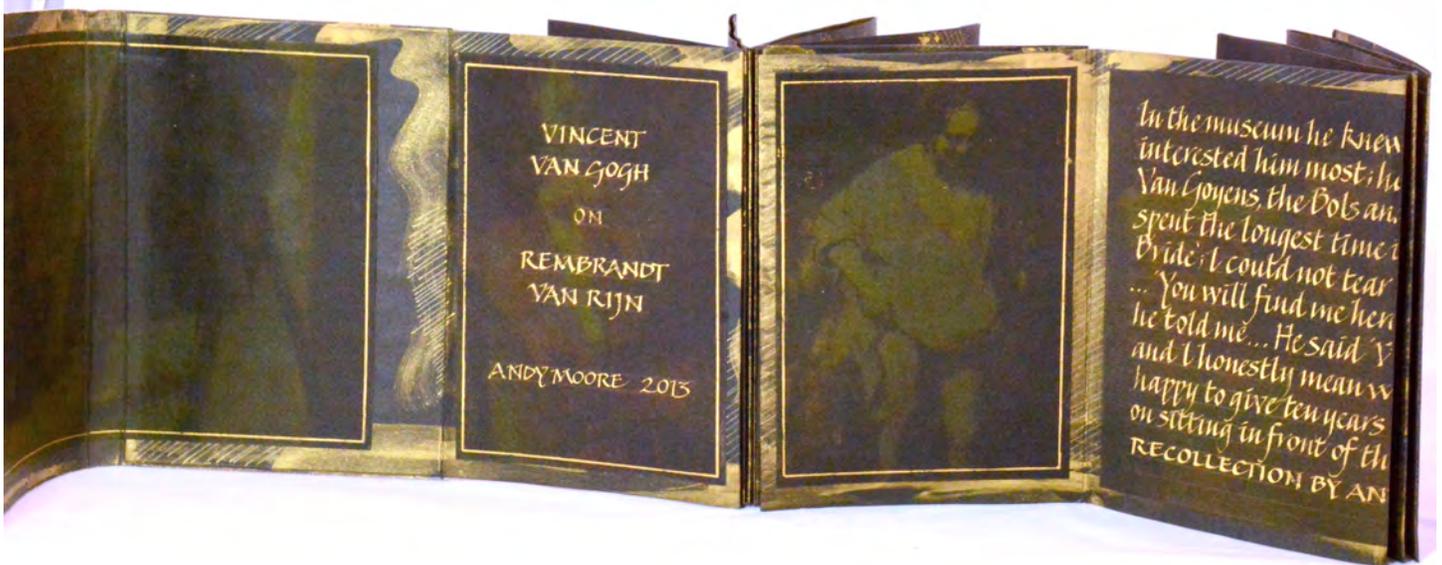
Baudelaire, Charles; Symons, Arthur (trans); Feinstein, Samuel (binding). **Poems in Prose**. Portland, ME: Thomas Mosher, 1909 [2013]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full heavy (and natural) grained black goatskin binding; the text block was re-sewn on recessed linen cords, using the original sewing holes, with linen thread; rounded and backed to 90 degrees; the top edge was then gilt "in the rough", or without trimming, using a wheat starch size; the boards were attached with the linen cords and Japanese tissue; double core headbands were sewn with silk. The spine was lined with Japanese tissue, then with suede and sanded smooth; then a hollow of Katie MacGregor's flax/cotton blend paper was attached; and the book was then covered with black goatskin leather. The covers were tooled in 23K gold leaf and 21K "moon gold" leaf (gold with silver and palladium). The endpapers, a single thin line of yellow ochre flourishing its way across the sheet, marbled by the binder, were pasted down; a gilt frame was tooled around them. The book is housed in an archival full cloth clamshell box with leather label on the spine. 12mo. 70pp. Illus. (b/w woodcut decorations) Fine in Fine Archival Box. Hardcover. (#8628) \$1,750.00

"The design is meant to reference both the traditional and modern, alluding to traditional-style printing as well as Baudelaire's use of traditional forms and his fervent ideological break from the conventional. This is represented by the use of straight lines used in a conventional manner, the ruling lines, and a break from the conventional, the parabolic curves built using only straight lines; this is further distinguished with the use of two tones of gold. The use of marbled endpapers in itself is quite customary, but here they are just a single wispy line of yellow ochre, reminiscent of a pen flourish making its way across the sheet.



Van Gogh, Vincent; Moore, Andy (calligraphy). **Vincent Van Gogh on Rembrandt Van Rijn**. London: Andy Moore, 2013. Unique. Minimal shelf/edge wear, else bright and clean. Fold-out accordion construction, calligraphy, black paper boards. 32mo. np. Gilt lettering. Fine. Limp Wraps. (#8924) **\$345.00**

A collection of excerpts of Van Gogh's letters to his brother on Rembrandt. Interspersed with altered Rembrandt images.



Shakespeare, William (author); Miller, Alex; Orndorff, Nicholas; Orndorff, Clara [designers]. **The Sonnets: Watch Book [Artist Book]**. Seattle, WA: Amno & Co, 2015. Limited Edition. Bright and unmarred. Colored formed case, title and year printed in copper, design team printed on PCB, limitation inscribed on the interior of watch body; black band; booklet staplebound, mustard wrappers, signed by the designers. Limited edition of 18 (14 with nylon bodies, 4 with stainless steel) Fine. Unique/Original Wraps. (#8911) **\$450.00**

The design team were challenged to produce a book prototype in watch form which would include displayed letters, persistence-of-vision (POV), and Morse code (visual or audible). This limited edition is the result. Each watch 'reads' sonnets 1 and 2 in Morse code and the speed is adjustable.



Trant, Carolyn. **Who Killed Cock Robin?** London: Parvenu Press, 2011. Limited Edition. Bright and unmarred. Wooden boards, accordion-fold (approx 225x1820mm). 8vo. np. Illus. (color plates). Fine. Hardcover. (#7536) **\$3,500.00**

13 images cut on Japanese plywood with a scalpel by Carolyn Trant and printed in 3-5 blocks. One of only 13 copies, in a double-sided french-fold on Stockwell Cartridge paper. Boards in walnut, shaped by the artist with a twine tie. A simply stunning work.



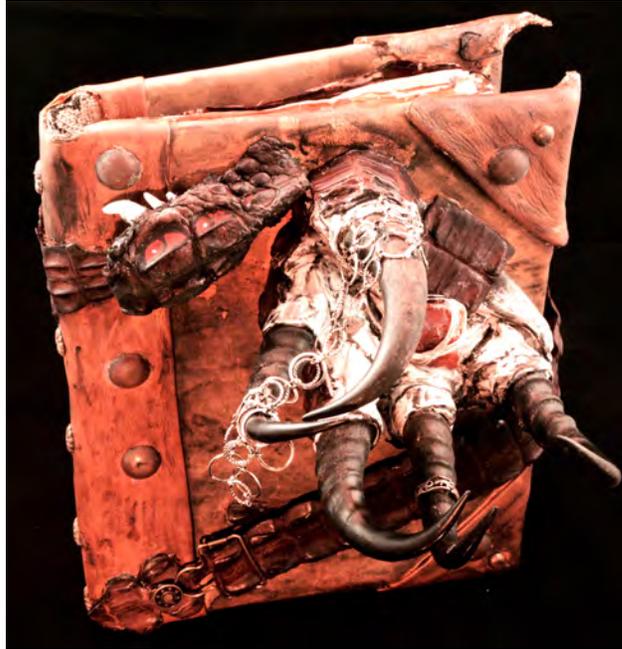
Carroll, Lewis; Dominguez, Angel [illus]. **Through the Looking-Glass, and What Alice Found There.** London: Inky Parrot Press, 2015. Limited Edition. Tight, bright, and unmarred. Burgundy leather spines, color printed paper wrappers, printed endpages; paper portfolio for prints; drop spine archival case. 4to. 160pp. Illus. (color plates). Numbered limited edition, signed by the artist. Fine in Fine Archival Box. Hardcover. (#8954) **\$950.00**

*Typeset in Breughel and printed by Northend Creative Print Solutions and bound by Ludlow Bookbinders. Issued in three editions, Standard (book alone); Special Edition (book and second volume, *The Wasp in a Wig*); and the Exemplary Edition (both volumes plus four giclée prints of Angel's paintings, two from the book and two completely new).*



Dragonomicon [Art Binding]. Portland, ME, 2015. Unique. Tight, bright, and unmarred. Sculptural leather binding with claw, chain, and buckle elements, crocodile closure strap, aged blank paper textblock. 4to. np. Near Fine. Hardcover. (#8889) **\$350.00**

While the binding is tight, the work overall reflects an interesting and unusual emerging talent.



Necronomicon [Art Binding]. Portland, ME, 2015. Unique. Tight, bright, and unmarred. Sculptural leather binding with dried frog and various other elements, aged paper textblock. 4to. np. Fine. Hardcover. (#8890) **\$450.00**

Textblock is an aged laser-printed edition of the text. A compelling sculptural piece.



Kidner, Michael. **Elastic Membrane**. Guildford, Surrey: Circle Press, 1979. Limited Edition. Mixed media construction artist book in a boxed bookwork, materials include wood, perspex, and an elastic membrane. Issued in an edition of 300 with 40 additional proofs, all signed by the artist. Also includes six original photo etchings. Folio. Fine in Slipcase. Unique. (#9075) **\$1,250.00**

"A production in three parts by this 'system artist,' artist Michael Kidner, contained in a wooden box with perspex cover. The first part, a 'Practical,' is an example of a homemade computer used to generate the images which follow (a mixed media construction entitled "Cross Sketch" with wood, fabric, and push pins, made from wood, perspex, and an elastic membrane). The second part is made up of three etchings and three lithos by Michael Kidner, each signed, titled, dated, numbered and laid into paper folders. The third part consists of two spiral note books: 1) a 54 pp Continuity Book and 2) a 72 pp facsimile of the artist's Note Book - the whole work measures 46 x 36 x 7 cm. Designed in collaboration with the artist and produced by Jack Shirreff, 107 Workshop." - from Circle Press.

Michael James Kidner was an exceptional bookmaker, as well as pioneer in Op Art, beginning in the mid-1960s. His interdisciplinary work overlapped with mathematics, Constructivist art, and optics. Beginning in the 1960s, he became interested in grids, lattices, and stretched elastic. Kidner used this structure as a basis for creating many variations of this principle and observed that " the endless number of linear intersections both offer and resist any sort of visual resolution." - Sandler, Irving. Michael Kidner "No Goals In Quicksand, " Exhibition Catalogue, 2007. This, like much of his 2-D work, was a precursor to his investigation of spaces and representing chaos theory in art.



Pearson, Jennaway. **No Shame: The Evel Knievel Story.** Washington, DC: Jennaway Pearson, 2015. Limited Edition. Tight, bright, and unmarred. Etched glass slipcase, silkscreen, letterpress, handmade paper on plywood, rubber bound as Jacob's Ladder. 8vo. Illus. (color plates). Numbered limited edition this being 1 of 5. Fine in Fine Slipcase. (#8928) **\$2,100.00**

No Shame, explores the landscapes and the legacy of Bob Knievel. The beloved American daredevil was a brave asshole who lived on his own terms, without care for consequence, for all of his days.



Beyer, Marcel; Rudnitski, Michail [trans]; Schaepers, Veronika [artist]. **Funky Sabbath**. Tokyo: Veronika Schaepers, 2004. Limited Edition. Bright and unmarred. Oval sleeve printed case, Black ink lettering, letterpress printed on strips of rubber. 15cm x 100cm. np. Illus. (colored plates). Fine in Fine Case. Cased. (#8728) **\$2,250.00**

Edition of 15 numbered copies. "Letterpress Print in German (Berthold Akzidenz Grotesk) and Russian (Helvetica Inserat) by zinc-clichees with black printing ink on three pale yellow rubber strips. Russian translation by Michail Rudnitski. House-shaped prints by used bicycle tires in various colors. Oval-shaped cardboard box pasted with cream-colored paper printed in light green and pink.: (from the artist). Signed by the artist. 3 copies in OCLC (1 in US)



Dennerline, Thorsten. **13 Tattoos**. Vermont: The Bird Press, 2011. Limited Edition. Tight, bright, and unmarred. np. Illus. (color plates). Numbered limited edition of 25 copies. Signed by the artist. Fine. Hardcover. (#8770) **\$1,600.00**

"Some time ago I suddenly got the urge to make a book about tattoos. I decided to think about tattoos not just as pictures or designs, but to consider them more broadly (scars, living drawing marks, body adornments, rites of passage, magic to improve the body's function, ways to relieve or relive pain, signs of bravery, remembrances, cultural signifiers, or tribal/ group markings). I also thought of the idea of drawing on skin and marking its surface as a way to be aware of it as a three-dimensional picture plane (with psychological implications). I have to admit that the associations with crime and other "bad" things was enticing to me as well. This book of tattoo proposals is simply a non-linear document of my own thinking about these ideas." (from Intro)
Woodblock prints and photopolymer letterpress details, printed on handmade Richard de Bas paper.



Moyer, David. **Speculative Motion**. Muncy, PA: Red Howler Press, 2012. Limited Edition. Tight, bright, and unmarred. Green textured paper DJ, black cardstock wrapper, calligraphic text, printed images. Small 8vo. np. Illus. (b/w plates). Numbered limited edition, this being 12 of 25 Fine in Fine Dustjacket. Original Wraps. (#8023) **\$350.00**

"Speculative Motion' consists of an image printed from six end-grain lemonwood blocks on Riveg Heavy Weight Buff paper. The calligraphy was written in walnut brown ink." Extraordinarily whimsy.



Castrucci, Andrew; Coen, Nadia (eds). **Your House is Mine** [Poster Artists Combating Homelessness, Documenting a Social Movement]. New York: Bulletspace, etc., 1991. First Edition/Limited Edition. Very minor shelf/edge wear to spine, else tight, bright and unmarred. Black rubber sheet wrapper, numbered in white ink with the limitation. Wooden boards, rubber hinges, bolted spine, boards/spine covered in lead, painted lettering on boards. fo. np. Illus. (color and b/w plates). Limited numbered edition, this being ___ of 150. All posters signed by the artist. Fine in Fine Rubber Wrapper.. Hardcover. (#7616) **\$9,500.00**

Printed at Bullet Space (an anarchist squatter community since 1982), The Lower East Side Workshop, Black Cat Printshop, Cooper Union, and the Brandywine Workshop. Funded by Art Matters, Artist Space, Northstar Fund, Andy Warhol Foundation. 32 silkscreened posters [on Mohawk vellum paper], all signed by the artists: Paul Castrucci; John Fekner; Stash Two; Tom McGlynn & Emily Carter; Day Gleeson & Dennis Tomas; Nadia Coen; Anton Von Dalen; Juan Sanchez; Martin Wong; Miguel Pinero & Andrew Castrucci; Betzaida Concepcion; Seth Tobocman; Sabrina Jones; Red Rodriquez; Marguerite Van Cooke & James Romberger; Neighborhood News; David Wojnarowicz; Lee Quinones & Eduardo Galleano; Lady Pink; Sebastian Schroeder; Missing Foundation; Salter Sipser; Bruce Witsiepe; Will Sales; Vincent Galgiostro & Avram Finkelstein; Eric Drooker. "This project is a collection of images and texts concerning the broad and essential issue of housing on the Lower East Side [of Manhattan]." It presents a series of posters created to bring attention to New York City's campaign of condemning entire blocks of decent low-income housing in order to demolish them and build more taxable high-rise housing. It is a document of an impressive and provocative public art project featuring some of the most well-known artists of this activist art movement centering on housing, economics, healthcare, gay and lesbian and other civil rights...and of the American art world of the time.



Many of the artists have become well-known in recent years, with their works represented in collections at the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of the City of New York, El Museo del Barrio, the Brooklyn Museum, etc. Several artists included have emerged as major figures in the Graffiti Art Movement. Several are now faculty at prestigious colleges. Each of the posters was printed in an edition of approximately 300, half formed the core of this book series, the rest were posted in the neighborhood. These posters catalyzed and sometimes escalated the intensity of the dialog around the ongoing issues of gentrification, conservation, urban development and social justice that is the bedrock of the Lower East Side experience. Beyond that, culturally the posters embody a 20th Century movement where artists combined innovative materials, design and aesthetics with radical and populist politics that had a great impact on the art world of New York and beyond. The unusual, heavy, lead-covered binding was designed to convey the feeling of oppression. The significance of the work...and a reason for its increasingly scarcity...can be seen in an overview of institutions who now hold a copy: Brooklyn Museum, NY; Cooper-Hewitt, NY; Fogg Museum at Harvard University, MA; Getty Institute, Los Angeles, CA; Gutenberg Bibliothek, Germany; Herzon Museum, Germany; Mainz Bibliothek, Germany; MoMA, NY; Museo del Comune di Milan, Italy; Offenback Bibliothek, Germany; Pesci Museum, Italy; Smith College, MA; Spencer Collection at Yale University, CT; Stadt Museum, Germany; Stielich Bibliothek, Germany; University of Kansas, KS; Kohler Art Library at University of Wisconsin, WI; Victoria and Albert Museum, UK; Wellesley College, MA; the Whitney Museum of American Art, NY.



[Book Object]. **Thunderbook: Voyages Des Pays Bas [Voyages in the Netherlands]**. France, nd [circa 1820]. Unique. Light shelf/edge wear, rebaked (original leather laid down), professional stabilization, shelf later, else tight and bright. Full leather binding, gilt lettering and decorative elements, pear-wood boards and structural elements, catspaw leather seat. fo. np. Very Good+. Hardcover. (#9036) **\$14,000.00**

What is almost without question a French military officer's field latrine...blending humor and function. Late 1700s binding has been repurposed to create a folding thunderbox. All elements fit within the closed 'book' (except the thunderpot) so it could be shelved in the officers field office. The binding and use of pear wood strongly collaborate its origins...most likely for use during the Peninsula War. We find reference to two similar 'thunderbooks', one in a private collection in the EU and otherwise unknown detail and a later example (Edwardian) with major elements (seat) replaced. This is a remarkable example of a book concealing a much more utilitarian purpose.

