

## Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selections is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

### Three Special Things

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) \$12,000.00

*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 Galgliestro & 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 artist 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.*

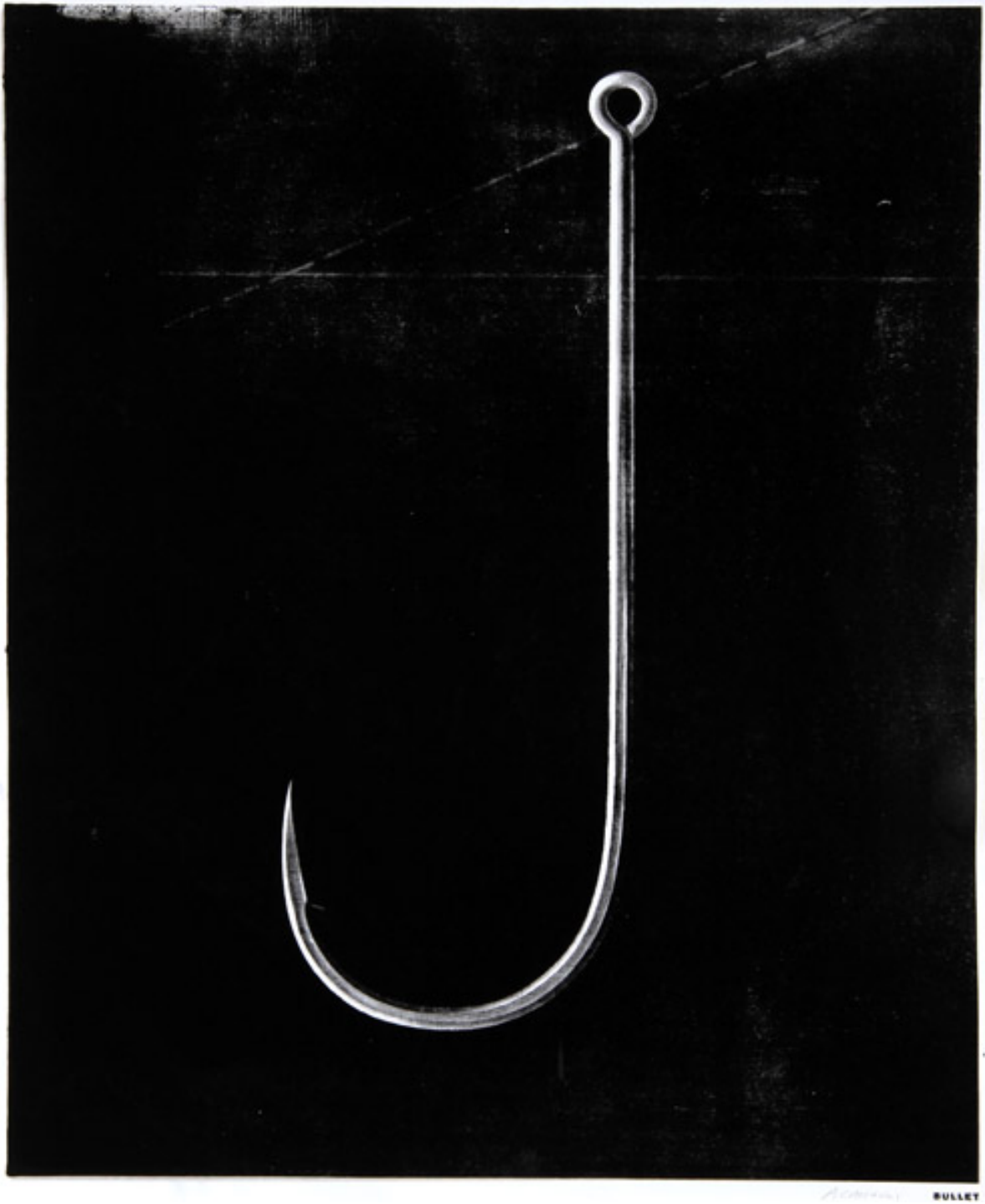
*The significance of the work...and a reason for its increasingly scarcity...can be seen in an overview of institutions who now hold a copies: Brooklyn Museum, NY; Cooper-Hewitt, NY; Fogg Museum at Harvard University, MA; Getty Institute, Los Angeles, CA; Gutenberg Bibliotek, Germany; Herzon Museum, Germany; Mainz Bibliotek, Germany; MoMA, NY; Museo del Commune di Milan, Italy; Offenback Bibliotek, Germany; Pesci Museum, Italy; Smith College, MA; Spencer Collection at Yale University, CT; Staat Museum, Germany, Stielich Bibliotek, 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.*

2018 A VERY SHORT LIST OF VERY SPECIAL THINGS



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Andrew Castrucci  
Fish Hook



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David Wojnarowicz  
Democracy at Work



2018 A VERY SHORT LIST OF VERY SPECIAL THINGS

Tom McGlynn & Emily Carter  
I Love New York



# 2018 A VERY SHORT LIST OF VERY SPECIAL THINGS

Vincent Gagliostro & Avram Finkelstein  
Enjoy AZT

Enjoy

**AZT**

The U.S. government has spent one billion dollars over the past 10 years to research new AIDS drugs. The result, 1 drug—AZT. It makes half the people who try it sick and for the other half it stops working after a year. Is AZT the last, best hope for people with AIDS, or is it a short-cut to the killing Burroughs Wellcome is making in the AIDS marketplace? Scores of drugs languish in government pipelines, while fortunes are made on this monopoly.

**IS THIS HEALTH CARE OR WEALTH CARE?**

BULLBY

## 2018 A VERY SHORT LIST OF VERY SPECIAL THINGS

Kelm, Dan. **Templum Elementorum (Sanctuary of the Elements)**. Northampton, MA: Dan Kelm, 1994 [2018]. Limited Edition. Bright and unmarred. Complex structure: glass cylinders, six-inch diameter by six and twelve inches high; base, twenty-two-inch diameter materials: paper and paper board; stainless steel wire; brass sheet, channel, and tubing; thread; lead; copper sheet and foil; tin; iron; borosilicate glass; wood; acrylic paint; solder; felt; gold leaf; patina solution; LED light panels; latex saturated felt; acrylic sheet production methods: wire edge binding; sandblasting; patination; stenciling; painting; spattering; gilding; soldering; letterpress and laser printing; laser etching and cutting. np. Illus. Edition of five book sculptures. Fine in Fine Case. (#9530) \$17,500.00

*The creation of Templum Elementorum (Sanctuary of the Elements) was initiated by an invitation in 1995 to produce a book for the Smithsonian Institution Library exhibition Science and the Artist's Book. Inspired by Biringuccio's De la pirotechnia (On working with fire), first published in 1540, Templum Elementorum is a stylized version of the alchemical furnace known as the Tower of Athanor, as pictured in Biringuccio's book. "Athanor" refers to the "undying" fire which is achieved by the use of the self-feeding fuel hopper at the center of the furnace.*

*Kelm created a book sculpture comprised of four glass cylinders and metal bindings — one for each of the elements. Together they represent a furnace within which the four alchemical elements are operating — earth bath, water bath, air furnace, and fire box. Colors, symbols, words, and metals contained on the cylinders and in the bindings all correspond to the four elements: Earth, Water, Air, and Fire. The metal bindings open to reveal a pop-up decorated with the symbol for the element to which it corresponds, and contain text panels that carry the "voice" of the alchemical element, for example, "I am Earth. . . ." The metal bindings slide into their glass cylinders and are displayed upright.*

*The various pieces of the sculpture are housed in a wooden crate and wrapped in cloth the color of which designates its particular element. The four borosilicate glass cylinders sit on a circular eld twenty-two inches in diameter (placed either on a black felt circle or a lit base). The twelve- inch-tall cylinder represents the main fire box, so is located at the center. Surrounding it are the three short cylinders representing (clockwise and evenly spaced) the air bath, water bath, and earth bath. The cylinders contain their corresponding books.*

*The text is largely based on The Cipher of the Elements by Taz Sibley (used with permission), compiled by Greta Sibley with additional material from Kelm.*

*The pair of pages revealed on opening one of the books refers to the materials and processes used in fabricating*

*the book sculpture. The alchemical symbols on the left correspond to the English words on the right. earth/terra book: "Sand, Earth, Flux, Borax, Fire" refer to materials and the process used in the making of borosilicate glass — the glass cylinders. The production of the glass is paired with the Earth/Terra book because it is solid in nature, reflecting the character of Earth.*

*water/aqua book: "Spirit of Copper, Water, Wood, Brass, Copper Splints" refer to the process of patinating the brass covers. Patination is featured in the Water/Aqua book because it is a liquid process.*

*air/aerbook: "Glass, Aqua Regia, Earth, Pulverize, Air" refer to ways to etch glass (in this case, sand blasting).*

*Sand blasting is paired with the Air/Aer book because it involves propelling solid particles with gaseous Air.*

*fire/ignisbook: "Tin, Antimony, Fire, Flux, Copper" refer to soldering the copper and brass structure formed around the glass cylinders. Soldering is featured in the Fire/Ignis book because it is a heat process. The elements act through the substance of our bodies and of material existence. The planets shape our psyches and choreograph the universal dance of transformation. —Taz Sibley [Artist statement]*

*Created by Daniel E. Kelm with the assistance of Greta D. Sibley, Taz Sibley, Lynn Latimer, D. Christopher Lenaerts, Erin Clay Nelson, Amy Borezo, and other mechanics at the Wide Awake Garage. Text printed letterpress by Art Larson, Horton Tank Graphics, from photopolymer plates made by Boxcar Press.*

2018 A VERY SHORT LIST OF VERY SPECIAL THINGS



An absolutely wonderful video of Dan Kelm  
unpacking and describing Templum Elementorum  
[can be found here.](#)



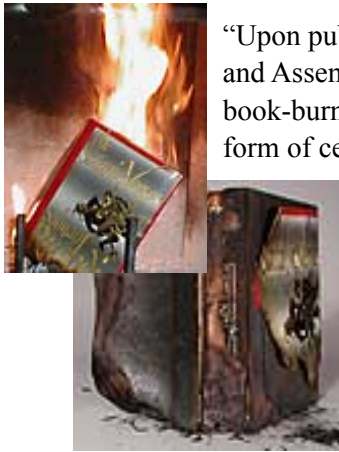
## THE BILL OF RIGHTS

### Limited Edition Set

In 1993 Minsky began creating works based on The Bill of Rights. After creating several unique, stand-alone works in response to individual Amendments, he decided to create an editioned set of ten volumes, each work embodying one Amendment. Originally conceived to be 25 sets, he closed his NYC studio and moved to Massachusetts during production and the edition concluded at 9 sets. Eight of the ten volumes rebound existing textblocks related to the Amendment. For Amendments Eight and Ten, Minsky reprinted texts specifically for the this series. The text of each Amendment is incorporated into each volume. \$120,000.00

#### The First Amendment: Reliquary for the Ashes of Salman Rushdie's Satanic Verses

*Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances*



“Upon publication the author lost the freedoms of Press, Religion, Speech and Assembly in some countries. The Fatwah issued on Rushdie, and the book-burnings made headlines around the world. The fact that an ancient form of censorship exists in the 21st century warrants the inclusion of this book in the series.” Here a sealed book-shaped reliquary contains the burned book. The other two images show its burning and state before being placed in the reliquary.

Archival ink-jet on paper, laminated to binder's board, polyurethane and UV filter coatings, stained glass, 23K gold leaf, felt covered wood base. 23K gold stamped text of The First Amendment on label.

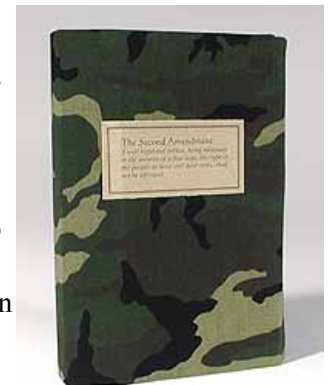


#### The Second Amendment Gathering Storm: America's Militia Threat (by Morris Dees with James Corcoran)

*A well regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.*



Morris Dees is the co-founder and chief trial attorney of the Southern Poverty Law Center. This book documents the hate-group roots of the militia movement. Dees is intimately familiar with the players. Militia spokesman and former Ku Klux Klan Grand Dragon Louis Beam was prosecuted by Dees when he led the KKK intimidation of Vietnamese fishermen in Texas. Dees' office was firebombed, and his commitment to freedom has made him a target of racist assassins. The front endpaper (detail, left: inkjet and gold leaf on Rives BFK) is an image of the author as a target and saint. The halo is gold leaf, as in medieval and Renaissance icons. The Militia movement in the United States expanded dramatically in the mid 1990's. Spurred by the Randy Weaver incident at Ruby Ridge and the catastrophe at Waco, fear of



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government abuse led to the founding and/or evolution of militia organizations in every State. The binding is camouflage leather, foil stamped in black with quotes from the text on the front and back covers. The protective enclosure is camouflage cotton cloth with the text of the second amendment printed inkjet on khaki cloth.

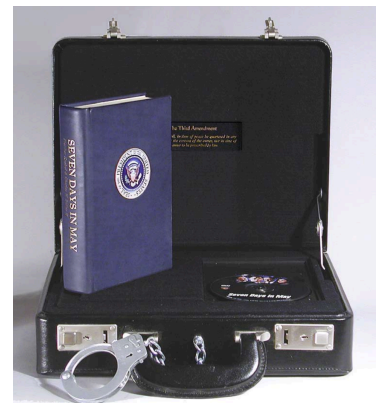
**The Third Amendment Seven Days in May** (by Fletcher Knebel and Charles W. Bailey with a dvd of the film starring Burt Lancaster and Kirk Douglas directed by John Frankenheimer; screenplay by Rod Serling)

*No soldier shall, in time of peace be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.*



The Third Amendment sets a clear boundary on military authority. In this classic story the Chairman of the Joint Chiefs of Staff is seeking to quarter himself in The White House. The case represents the 'football', carried by the Presidential attaché, holding the codes to authorize a nuclear strike.

The text of the third amendment is stamped in 23k gold on black board, in a recessed panel inside the case cover. The book is bound in blue calf with 23k gold title on spine. Inlaid seal is lacquered inkjet on Rives BFK mounted on 2-ply museum board. Endpapers are blue Canson Mi-Teintes.



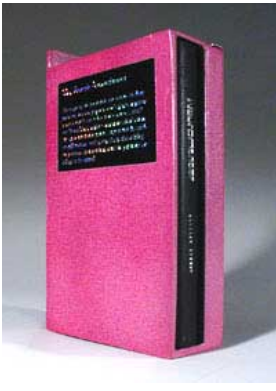
**The Fourth Amendment: Neuromancer** (by William Gibson)

*The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.*

The novel that brought Cyberspace into the mainstream. Every day there are more issues about government searches of our emails, web habits, and hard drives. You can read about the implications at The Electronic Frontier



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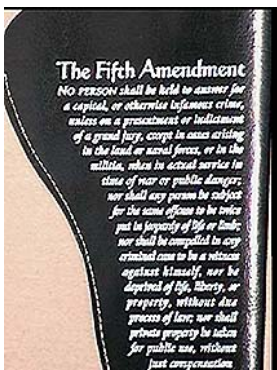
Foundation, the ACLU of the cyberspace. The book was originally issued as a paperback in 1984 and received major awards for science fiction writing.

The binding is in limp black leather, to preserve the soft feel of the paperback. A shuriken (Ninja throwing star) is on the cover, and is an image that appears throughout the text. The pink slipcase has the text of the fourth amendment hotstamped in hologram foil on one side. The hologram makes the text appear as colored code from a distance. On the other side of the case (Case is also the name of the protagonist) is an embedded Network Interface Card. In the novel, Case jacks into the cyberspace network through a neural interface.



### **The Fifth Amendment: Branches** (by Mitch Cullin illustrated by Ryuzo Kikushima)

*No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.*



The novel is written in the first person, telling the story of a Sheriff in Texas who is judge, jury and executioner. Each copy of the book has 9mm bullet holes shot through the cover, a Sheriff's badge, and the title is affixed as the name badge. This edition of Branches includes color prints of the 16 illustrations, tipped in over the black and white reproductions in the book. The box is made of the same uniform fabric as the book, with a black leather holster bearing the foil stamped text of The Fifth Amendment sewn to the cover.



### **The Sixth Amendment The Run of His Life: The People v. O. J. Simpson** (by Jeffrey Toobin)

*In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the state and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense*

Arguably the most public trial in history, with many open questions about the jury, witnesses and defense counsel. It occupied the television networks day and night. Before the trial began, the author



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wrote in *The New Yorker* that the defense would play the “race card” and claim Mark Fuhrman was a racist who was framing Simpson because he was black. This binding is black leather, with doublures (inside cover) and hinge of the same leather. A black leather glove is on the cover, and acrylic paint. The title is foil stamped in P. T. Barnum, a typeface chosen because of the circus-like environment of the trial. The endpaper [detail below] represents “The Race Card.” The prosecution made a major error by having the accused try on the bloodstained black leather glove, which had shrunk, with an additional latex glove to prevent biocontamination. Simpson made a show of not being able to get it on. The defense line was “If it doesn’t fit, you must acquit.” Detail of “The Race Card” on the endpaper. It represents the defendant trying on the glove, holding a big knife (rather than the traditional sword), with blood dripping from the lower knife.



### The Seventh Amendment The Litigation Explosion: What Happened When America Unleashed the Lawsuit by Walter K. Olson

*In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise reexamined in any court of the United States, than according to the rules of the common law.*

In 1789 twenty dollars went a long way. Since the 1970’s, “civil” lawsuits have flooded the judicial system. Now a multibillion dollar business, the litigation industry proceeds on flimsy pretexts, preceding a search for evidence.



The spine of the binding is gold leather with the title foil stamped in silver (neither is the genuine metal). The gold and silver make it hard to decipher. The covers appear to be a collage of \$20 bills, but closer examination reveals them to be artificial as well. Jackson has been replaced by James Madison, whose signature replaces that of the Secretary of the Treasury, and whose title reads Father of the Bill of Rights.

The text of the Seventh Amendment is superimposed on the treasury seal, and there are several other changes. The slipcase is covered with court calendar listings from the New York Law Journal. On any day you may find 20 broadside pages listing lawsuits in New York. It is coated with two layers of ultraviolet filter acrylic.



### The Eighth Amendment Forlorn Hope: The Prison Reform Movement (by Larry E. Sullivan)

*Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.*

During the 1990’s the drive toward prison reform reversed. Prison libraries were closed, chain gangs and striped uniforms came back, and prison populations



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increased. The book is bound in stripes with the word “CONVICT” on the back cover, printed inkjet on canvas, and is chained to a miniature jail cell of painted wood. The author, a former prison librarian, was Chief of the Rare Books and Special Collections Division at the Library of Congress when he attended a Minsky lecture in Washington, D.C., and commissioned a binding on his 1990 book with this title. For The Bill of Rights series, Minsky published a new edition of this book in 2002, for which Sullivan added a chapter on the reversal of prison reform in the previous decade. Larry Sullivan is currently Chief Librarian at the John Jay College of Criminal Justice.

### **The Ninth Amendment The Right to Privacy** (by Ellen Alderman and Caroline Kennedy)

*The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.*



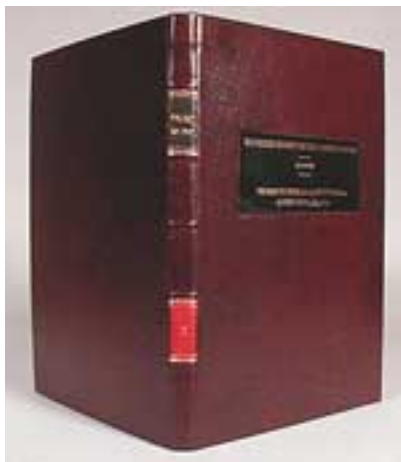
We all assume we have a right to privacy, but every day that right seems to diminish. From our personal data on the internet to telemarketing at dinnertime, we are barraged. And that’s just the tip of it. This book identifies many serious legal issues surrounding privacy considerations. When people become public figures the violation of privacy becomes extreme. Occasionally those of us not in the public eye are reminded just how dangerous and

invasive the thirst for vicarious living can be. The binding is an inkjet print on canvas of Princess Diana, with tabloid headlines on the back cover and endpapers with photos of her wrecked car. It comes in a velour lined black cloth box with the text of the ninth amendment printed on a Fabriano Roma label.



### **The Tenth Amendment USSC No. 00-949** (by The Supreme Court of The United States of America)

*The powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people.*



This is the decision of the Supreme Court in the landmark case that determined the outcome of the 2000 election, Bush vs. Gore. This ruling, overturning a decision of the Florida Supreme Court, is arguably the most significant Federal intervention in states’ rights in modern history. The edition was designed by Minsky using the texts of Justices concurring and dissenting opinions. It is printed by photocopy from the output of the Adobe Acrobat (.pdf) file downloaded by Minsky from the Supreme Court website the day it was issued, December 12, 2000. The paper is Southworth 100% cotton fiber paper. The binding is in classic law book style of full leather with raised bands. Red and black leather labels have the title in 23k gold and the roman numeral “X”, in a cloth slipcase with the text of the tenth amendment inset in gold on black board.

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Normally we see the red label on top and the black one on the bottom, so there seems to be something subtly wrong. The title is also somewhat uneven and not exactly on the level. So at the same time as this volume looks like a classic law book from a distance, close inspection reveals this contemporary interpretation to be disturbing and somewhat crooked.



“Richard Minsky has been making and remaking artists’ books and related encampments for fifty years. His involvement parallels the lifespan of book art’s late-twentieth century regeneration and efflorescence, and suggests future directions. Indeed, Minsky deserves master gardener status as sower and nurturer of the (first) Center for Book Arts (CBA) in New York City. CBA has served as a book art hub since it opened in 1974, recognized as a destination for every artist of note in the U.S. and beyond.

Minsky is best known for sculptural bookworks in which he alters an existing or “found” book. Passionate about social justice and informed by his studies in economics, his metaphorical transmutations may appear amusing or even shocking, thus instigating sustained consideration by the viewer. Time and reflection reveal how a particular title, transmuted through Minsky’s ministrations, embodies the ramifications of political maneuvers or social inequalities. A centerpiece of the exhibition is Minsky’s magnum opus, the Bill of Rights series, which presents a theatrical tutorial on contemporary challenges to each of the first ten Amendments.

The work and archive material in “Material Meets Metaphor: A Half Century of Book Art by Richard Minsky,” on view at Yale University’s Robert B. Haas Family Arts Library, provides an unprecedented opportunity to study these fantastical bookish voyageurs. In addition, the exhibition explores Minsky’s other passions, as an experimental printer whose publications include works by other artists and writers, and as a collector and scholar of American decorated publishers’ bindings. From past to present to future, visitors will also view experimental works by Minsky the technophile, ever curious to integrate cutting edge technology into the book’s material and metaphors.”

Betty Bright, “Material Meets Metaphor: A Half Century of Book Art by Richard Minsky” (preface to Yale University exhibition catalogue)

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Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

**Ian J. Kahn**

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Thank you, again, for your support and consideration.

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