

Note: Some publications are out of chronological sequence because they were rediscovered later and added to the bibliography. Their correct place in the chronology is noted (see, for example, the note between AP 43 and 44).

I MATERIALIZATION of life into alternative economies. [New York: Antinomian Press, April 1996.]

Book: 8½ x 5 inches. Illustrations in the text. 25, [2] pp. Saddle-stitched with letterpress dust jacket (three different colored issues: off-white, beige, or green). Printed offset in an edition of 500 copies.

FIRST EDITION. This was the exhibition catalogue to the show that bears the same name. First exhibited at Printed Matter (NYC) in 1996; then again at the Museum of Modern Art in Ljubljana in 2000; and later recreated with new artists in Paris at the Kadist Art Foundation in 2011.

2 IF you smile at me. [New York: Antinomian Press, June 1996.]

Flyer: 11 x 8½ inches. An exhibition in publication format, photocopied on cardstock in an edition of 100 copies.

FIRST EDITION. The exhibition's content was from the history of conversation as sculpture (1913-1980) and its catalogue was a transcription of conversations Kinmont had with strangers on the street about the idea of conversation as sculpture.

3 IF you smile at me. [New York: Antinomian Press, June 1996.]

White t-shirt, with black text printed onto a green rectangle, only five shirts made. Special edition. (See AP 2.)

4 PROMISED relations: or, thoughts concerning a few artists' contracts. [New York: Antinomian Press, December 1996.]

Book: 8½ x 5 3/8 inches. Illustrations in the text. 27, [1] pp. Saddle-stitched. Paper label on upper wrapper. Printed offset on pale blue paper in an edition of 500 copies.

FIRST EDITION. This was the exhibition catalogue to the show that bears the same name. First exhibited at Ac Project Room (NYC) in 1997; then at ICA (London) in 1999; Centre d'Art Contemporain (Fribourg, Switzerland) in 2000; Les Abattoirs (Toulouse) in 2000; Fales Library (NYC) in 2011; SFMoMA (San Francisco) in 2012; and MACRO (Rome) in 2014.

5 SOMEBODY'S SoHo. [New York: Antinomian Press, 26 June 1997.]

Book: 8½ x 11 inches (oblong). [6] leaves. Stapled in the upper left-hand corner. Photocopied on lavender paper in an edition of 50 copies.

FIRST EDITION of the project description and inventory list of the archive to date for the project *Somebody's SoHo*. The project began in 1995 as part of a group show and focused on the efforts of six community health organizations located in SoHo.

6 EXCHANGE. [New York: Antinomian Press, 30 October 1997.]

Book: 8½ x 11 inches (oblong). [6] leaves. Stapled in the upper left-hand corner. Photocopied on yellow paper in an edition of 50 copies.

FIRST EDITION of the project description and inventory list of the archive (to date) for the project *Exchange*, in which people coming into agnes b. could trade the shirt off their back for any shirt in the store. Project repeated in 2000 at the clothing store Cliché in Ljubljana.

7 PROJECT SERIES: Paula Hayes. New York: Antinomian Press, [19 November] 1997.

Book: 8½ x 11 inches (oblong). [12] leaves. Stapled in the upper left-hand corner. Blue errata slip on p. 10. photocopied on light green paper in an edition of 100 copies.

FIRST EDITION. Written with the participation of Paula Hayes. Includes a timeline of the Ac Project Room garden as well as an interview between Kinmont and Hayes.

8 AN EXHIBITION of four advertisements protesting the Vietnam War, 1966–1975. [1997.]

Appearing on pages [10–11] of *Hirsch Farm Project World Tour*. Northbrook: Hirsch Foundation, 1997.

The FIRST EDITION of Kinmont's published presentation of a collage of his *Vietnam War ads; or, your bibliography is our sculpture* project and reproducing the Antinomian Press publisher's mark. Interestingly, in the collage is printed "Published by the Antinomian Press, May 1997. Copies available for \$1.00 by writing to the Press at 83 Murray Street, 4th floor, New York, N.Y. 10007." No orders were ever received. The collage is now in the collection of the Museum of Contemporary Art (Los Angeles).

9 PROJECT SERIES: Lee Lozano. New York: Antinomian Press,
[14 February] 1998.

Book: 8½ x 11 inches (oblong). 23 leaves. Stapled in the upper left-hand corner, photocopied on light purple paper in an edition of 150 copies.

FIRST EDITION. The first ever transcription of Lozano's notebooks, compiled with Jaap Van Liere and Lozano.

10 VIETNAM WAR ads; or, your bibliography is our sculpture.
[New York: Antinomian Press, March 1998.]

White T-shirt with text silkscreened in florescent "missile red," printed as a catalogue to be worn, 500 shirts made.

FIRST EDITION. Originally distributed for free in the Nordiska Museet, Stockholm, as part of Kinmont's participation in Carlos Basualdo's show entitled *Insertions*.

11 STUDENT SERIES: bring with you. [Bloomfield Hills:
Antinomian Press, 6 December 1998.]

Book: 8½ x 11 inches (oblong). 11 leaves. Stapled in the upper left-hand corner. Photocopied on light yellow paper in an edition of 150 copies.

FIRST EDITION. A publication coming out of a workshop with students at Cranbrook Academy of Art. The project investigates the possibilities of the publication as an exhibition and the reasonableness of its temporal and financial economy.

12 GASTRONOMY, a catalogue of books on cookery...1480 –
1999...Catalogue one. [Philadelphia: Antinomian Press], 1999.

Book: 7½ x 5 inches. Numerous black & white illustrations in the text. 127, [1] pp. Perfect bound with red Fabriano Ingres paper wrappers stamped in white foil. Printed offset by Mark One Printing in an edition of 1200 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. This is Kinmont's first bookseller catalogue.

13 GASTRONOMY, a catalogue of books and manuscripts...1463
– 1999. Including a section of bibliography. Catalogue two.

[Philadelphia: Antinomian Press], 1999.

Book: 7½ x 5 inches. Five color plates (three of which are on one folding leaf) and numerous black & white illustrations in the text. 146, [2] pp. Perfect bound with grey Fabriano Ingres paper wrappers stamped in white foil. Printed offset on white and pink paper by Mark One Printing in an edition of 1200 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I4 EAT, drink, & be merry! A holiday list of gastronomy.
[Philadelphia: Antinomian Press], 2000.

Book: 7½ x 5 inches. Printer's device on colophon page, illustration on lower wrapper. 70, [2] pp. Perfect bound. Printed offset by Mark One Printing in an edition of 1400 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I5 GASTRONOMY, a catalogue of books and manuscripts... I580
– 1967...Catalogue three. [South Freeport: Antinomian Press],
2000.

Book: 7½ x 5 inches. Four color plates and numerous black & white illustrations in the text. 138, [2] pp. Perfect bound with brown-grey Fabriano Ingres paper wrappers stamped in white foil. Printed offset by the Ascensius Press in an edition of 1200 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I6 GASTRONOMY, a catalogue of books and manuscripts... I499
– 1999...Catalogue four. [South Freeport: Antinomian Press],
2001.

Book: 7½ x 5 inches. Five color plates and numerous black & white illustrations in the text. 173, [3] pp. Perfect bound with green Fabriano Ingres paper wrappers stamped in white foil. Printed offset by the Ascensius Press in an edition of 1200 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I7 SOMETIMES a nicer sculpture is to be able to provide a living for your family. [South Freeport: Antinomian Press], 2001 [8 January 2002].

Book: 7½ x 5 inches. One black and white plate in the text. 7, [1] pp. Saddle-stitched with light-brown Fabriano Ingres paper wrappers stamped in white foil. Printed offset by the Ascensus Press in an edition of 500 copies.

FIRST EDITION. Issued as part of the project with the same title and designed to match the bookseller catalogues. The text describes how the bookselling business was started as an art project in 1998.

I8 ART is communication with the other, but with understanding. Kassel: Antinomian Press, 3 April 2002.

Flyer: 11¾ x 8¼ inches. Black text on white paper. Printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation in a participant's home. Printed with a battery-operated printer on Hunsrückstrasse in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

I9 THE MOST meaningful thing to me is that there are some things which cannot be explained and you must open your mind to them. Kassel: Antinomian Press, 4 April 2002.

Flyer: 11¾ x 8¼ inches. One photograph reproduced in color. Black text on white paper. Printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in his shop. Printed with a battery-operated printer on Friedrich-Ebert-Strasse in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

20 MY break-up with my partner is the most meaningful thing for me right now, it is my focus. Kassel: Antinomian Press, 5 April 2002.

Flyer: 8 3/8 x 5 7/8 inches. One hand-drawn diagram reproduced in black ink. Black text on blue paper. Printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in a cafe. Printed with a battery-operated printer at the restaurant Pavillion at Universität Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

21 THE MOST important thing in my life is my children and, in so far as they are part of nature, they can be considered art. Kassel: Antinomian Press, 6 April 2002.

Flyer: 11¼ x 8¼ inches. One photograph reproduced in color. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in her home. Printed with a battery-operated printer on Langenbeckstrasse in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

22 I AM not an artist with my family but the process of coming together with my children is the most important thing to me, and this process between us could be understood as art. Kassel: Antinomian Press, 7 April 2002.

Flyer: 11¼ x 8¼ inches. Participant's signature reproduced in black ink. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. In conversation with a participant in his home. Printed with a battery-operated printer on Friedrich-Ebert-Strasse in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

23 IT IS most important to me that there is something greater than myself, something which we know through trust. Kassel: Antinomian Press, 8 April 2002.

Flyer: 11¼ x 8¼ inches. One hand-drawn diagram reproduced in black ink. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in his church. Printed with a battery-operated printer at the Friedenskirche (also known as Church of Peace) in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

- 24 THE MOST important thing for me in my life was that I had the possibility to go to university. Kassel: Antinomian Press, 9 April 2002.

Flyer: 11¼ x 8¼ inches. One photograph reproduced in color. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in her office. Printed with a battery-operated printer in the Kassel town hall and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

- 25 I STOPPED working as a teacher years ago to stay home with my children. Kassel: Antinomian Press, 9 April 2002.

Flyer: 11¼ x 8¼ inches. One photograph reproduced in color. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with a participant in her home. Printed with a battery-operated printer on Ludwig-Erhard-Strasse in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

- 26 MY work as an anesthesiologist is always meaningful to me. Heckershausen: Antinomian Press, 10 April 2002.

Flyer: 11¼ x 8¼ inches. One photograph reproduced in color. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with Dr. Jörg Schuck in his house. Printed with a battery-operated printer at Am Gewende, Heckershausen and distributed in the neighborhood that same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

- 27 THE MOST important thing to us is our family and friends; trust; being honest with yourself and others; and feeling safe. Kassel: Antinomian Press, 11 April 2002.

Flyer: 11¼ x 8¼ inches. One reproduction in black ink of the students' signatures. Black text on white paper, printed in an edition of approximately 200 copies.

FIRST EDITION. From a conversation with students in Jutta Krug's class IIIb (ages 12 – 14). Printed with a battery-operated printer in her classroom at the Reformschule in Kassel and distributed in the neighborhood on the same day. Part of Kinmont's project *Moveable type no Documenta* and his participation in Documenta 11.

In English and German.

28 AN EXHIBITION in your mouth. [South Freeport]: Antinomian Press, 25 June 2002.

Broadside: 18½ x 9¼ inches. Black ink on light blue laid paper, printed letterpress by Ascensius Press in an edition of 500 copies.

FIRST EDITION. A menu printed for a dinner Kinmont prepared for about fifty people on the occasion of the opening of *La Vie devant soi* at the Frac in Montpellier. Distributed for free during the dinner. This is the first time the project was realized. Later activations occurred in Amsterdam, Brooklyn, San Francisco, and Rome (see AP 104, 113, 135, and 156).

29 EAT, drink, & be merry! A holiday list of gastronomy. [New York: Antinomian Press, 21 November 2002.]

Compact Disk with file as a PDF. Numerous color and black and white illustrations. 133, [1] pp. 750 copies made.

FIRST EDITION. According to historians of antiquarian bookselling, this is the first antiquarian bookseller catalogue to exist in CD form only. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

30 MOVEABLE type no Documenta. Set of ten flyers. Kassel: Antinomian Press, 2002.

Flyers: all 11¼ x 8¼ inches and printed in black ink with black and white photographs on white paper with the exception of the Universitat Kassel flyer which is 8 3/8 x 5 7/8 inches and printed in black ink on blue paper, all preserved in a 12 x 8 inch *Documenta 11* envelope, with the title of the project stamped on the front, printed in an edition of 15,000 sets.

First Collected Edition, first issue. Sets of the ten *Moveable type no Documenta* flyers were printed and distributed for free in the museum during the one hundred days of *Documenta 11*. The flyers were printed using the same equipment that was used to print the original flyers on the street. (Reprinted collection of AP 18-27.)

31 MOVEABLE type no Documenta. Set of ten flyers. San Francisco: Antinomian Press, 2002.

Flyers: 11 x 8½ inches and printed in black ink with black and white photographs on white paper with the exception of the Universität Kassel flyer which is 8½ x 5½ inches and printed in black ink on blue paper (in some sets), all preserved in a 13 x 10 inch white San Francisco Art Institute mailing envelope printed in black ink with the title of the project stamped in red ink, edition size unknown.

First Collected Edition, second issue. A set of the ten *Moveable type no Documenta* flyers distributed at the San Francisco Art Institute in the Walter and McBean Galleries during the show *Touch: Relational Art from the 1990s to Now*, curated by Nicolas Bourriaud. The flyers were printed using the same equipment that was used to print the original flyers on the street. (First edition, first issue: AP 30.)

32 MOVEABLE type no Documenta. Set of ten flyers. Ann Arbor: Antinomian Press, 2002.

Flyers: 11 x 8½ inches. Envelope: size unknown. Flyers printed in black ink with black and white photographs on white paper, edition size unknown.

First Collected Edition, third issue. A set of the ten *Moveable type no Documenta* flyers printed and distributed for free at the Jean Paul Slusser Gallery at the University of Michigan in the exhibition *What's the Use*, curated by Heather Nicols. The flyers were printed using different equipment than the first two issues. (First edition, first issue: AP 30.)

33 PERFUME, a catalogue of books and manuscripts...1531 – 1985...Catalogue five. [South Freeport: Antinomian Press], 2002.

Book: 7½ x 5 inches. Eight color illustrations and numerous black & white illustrations in the text. 118, [1] pp. Perfect bound with white Fabriano Ingres paper wrappers printed in purple and green ink. Printed offset by the Ascensius Press in an edition of 1200 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. Considered to be the "ultimate bibliography on perfume books." — Cothenet, "A New Bibliography of Perfume Books." *The Private Library*, Winter 2002, pp. 179–95.

34 BEN KINMONT, Bookseller. A list of fifty books. [South Freeport]: Antinomian Press, 2002.

Broadside: 20¾ x 15½ inches. Black ink on light blue laid paper. Printed letterpress by Ascensius Press in an edition of 500 copies.

FIRST EDITION. A broadside list of books Kinmont offered for sale at the 2002 Paris International Antiquarian Book Fair at the Maison de la Mutualité. The printing of the list was financed by the Frac museums in Montpellier and Albi as part of Ami Barak's show *La Vie devant soi* (where the list was later shown as an artwork). Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. This is the first book fair list created by Kinmont.

35 LIFE at home & in nature...1516 – 1900...Catalogue six. [South Freeport: Antinomian Press], 2002.

Book: 7½ x 5 inches. Seven color illustrations and numerous black & white illustrations in the text. 175, [1] pp. Perfect bound yellow-orange Fabriano Ingres paper wrappers stamped in white foil. Printed offset by Ascensius Press in an edition of 750 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

36 LIFE at home & in nature, a catalogue of books and manuscripts...1540 – 1911...Catalogue seven. [South Freeport: Antinomian Press], 2003.

Book: 7½ x 5 inches. Five color illustrations and numerous black & white illustrations in the text. 150, [2] pp. Perfect bound with Lightbrown Fabriano Ingres paper wrappers stamped in white foil. Printed offset by Ascensius Press in an edition of 750 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

37 LIFE at home & in nature, a new catalogue of books and manuscripts...c.1503 – 2002...Catalogue eight. [South Freeport: Antinomian Press], 2003.

Book: 7½ x 5 inches. Numerous black & white illustrations in the text. 126, [2] pp. Perfect bound with blue Fabriano Ingres paper wrappers stamped in white foil. Printed offset by Ascensius Press in an edition of 750 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

38 THIS isn't it. Sebastopol: Antinomian Press, 2004.

Envelope: 6 x 9 inches. Light blue ink on white paper, printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. The intention was for people to subscribe to the project; when they subscribed, they would receive the envelope and then subsequent photographs of the *This isn't it* project taken at each of its several museum venues. To Kinmont's knowledge, only he and the curator have a complete set of the photographs. These are the envelopes which remain (i.e. without the photographs). The project could be reactivated, however, with new photographs made.

39 GASTRONOMY, a catalogue of books and manuscripts on cookery...1480 – 2002...Catalogue nine. [South Freeport: Antinomian Press], 2004.

Book: 7½ x 5 inches. One color illustration and numerous black & white illustrations in the text. 206, [2] pp. Perfect bound in green Fabriano Ingres paper stamped in white foil. Printed offset by Ascensius Press in an edition of 1000 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

40 PROJECT SERIES: Christopher D'Arcangelo. Paris: Antinomian Press, [5 March] 2005.

Book: 8¼ x 11¼ inches (oblong). Two color reproductions tipped in and numerous black and white illustrations in the text. [34] leaves. Stapled in the upper left-hand corner. Printed in an edition of 250 copies.

FIRST EDITION, first issue. Printed on the street in front of the Louvre Museum with help from Air de Paris and Cneai. Copies were then given to visitors inside the Museum by Kinmont and art students from Bourges and Valence. This first issue has a color reproduction of the publication being printed on the street tipped in on the colophon page. Publication was originally written in 1997 but not printed until 2005.

In French and English.

41 PROJECT SERIES: Christopher D'Arcangelo. Paris: Antinomian Press, [5 March] 2005.

Book: 8¼ x 11¼ inches (oblong). Two color reproductions tipped in and numerous black and white illustrations in the text. [34] leaves. Stapled in the upper left-hand corner. Edition size unknown.

FIRST EDITION, second issue. Assembly of these copies was completed in Air de Paris

and the color image tipped in on the colophon page is of the photocopy machine set up inside Air de Paris. Everything with the exception of the tipped-in image on the colophon page was printed on the street in front of the Louvre. These copies were distributed at Air de Paris. (First edition, first issue: AP 40.)

In French and English.

42 PROJECT SERIES: Christopher D'Arcangelo. Paris: Antinomian Press, [16 March] 2005.

Book: 8¼ x 11¼ inches (oblong). Two color reproductions tipped in and numerous black and white illustrations in the text. [34] leaves. Stapled in the upper left-hand corner. Printed in an edition of 25 copies.

FIRST EDITION, third issue. Printed and distributed at Air de Paris. (First edition, first issue: AP 40.)

In French and English.

43 PROJECT SERIES: Christopher D'Arcangelo. [Airdeparis.com, 20 March 2005.]

Book: 8¼ x 11¼ inches (oblong). Two color reproductions and numerous black and white illustrations in the text. [34] leaves.

First Web Edition. (First edition, first issue: AP 40.)

See AP 159

44 STUDENT SERIES: CCA Fall 2005. Street Projects. San Francisco: Antinomian Press, 3 December 2005.

Book: 8½ x 11 inches (oblong). Color photographs in the text. 16 leaves. Stapled in the upper left-hand corner. Printed in an edition of 50 copies.

FIRST EDITION, first issue. A group show of historical works presented on the street by Kinmont's students. In one day, the pieces were recreated (or re-performed), documented, and made into a publication, which was then printed on Market Street and given to passersby on the street. Written while teaching the seminar "A Project art practicum" for the newly formed MFA Social Practice program at CCA.

45 STUDENT SERIES: CCA Fall 2005. Street Projects. San

Francisco: Antinomian Press, 14 December 2005.

Book: 8½ x 11 inches (oblong). Black and white photographs in the text. 16 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 200 copies.

FIRST EDITION, second issue. A group show of works conducted on the street by various participating artists. Printed on the CCA campus. A proof was also made on white paper for circulation amongst the students. (First edition, first issue: AP 44.)

46 STUDENT SERIES:...Considerations towards helping others in an art practice. [Bound *dos à dos*.] San Francisco: Antinomian Press, 14 December 2006.

Book: 8½ x 11 inches (oblong). 13 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 250 copies.

FIRST EDITION, first issue. Two separate works bound *dos à dos*. Helping projects were conducted by students from Le École Régionale de Beaux Arts de Valence and then five months later, students at CCA were given a near identical assignment. The only difference was that the French students were to help someone for a minimum of ten hours while the American students chose a brief and fleeting helping project. This publication is the outcome of these two workshops bound together. Copies were given to participating students and mailed to friends.

In French and English.

47 PROJECT SERIES: Archive Contracts. Paris: Antinomian Press, 2005.

Book: 8¼ x 11¼ inches (oblong). One black and white illustration. [18] pp. Stapled in the upper left-hand corner. Photocopied in an edition of 250 copies.

FIRST EDITION. Printed and distributed for free at the gallery Air de Paris. The text describes the exhibition, ownership, and handling of Kinmont's project archives.

In French and English.

48 STUDENT SERIES: CCA Spring 2005. Sebastopol: Antinomian Press, 2005.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 16 leaves. Stapled in the upper left-hand corner. Black ink on light green paper. Photocopied in an edition of 100 copies.

First Private Edition for distribution amongst students only. Project descriptions written by 1st and 2nd year students from the newly formed California College of the Arts (CCA) MFA Social Practice program during Kinmont's seminar "A Project art practicum."

Printed and given to students and mailed to friends.

- 49 STUDENT SERIES: CCA Fall 2005. Project art, some definitions, ethical considerations, and descriptions. San Francisco: Antinomian Press, 2005.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 19 leaves. Stapled in the upper left-hand corner. Black ink on salmon-colored paper. Photocopied in an edition of 200 copies.

First Public Edition. A class writing project by Kinmont's students on ethics and project art. This was the first incarnation of these texts, which later appeared in numerous forms including being reprinted in the French magazine *Trouble* (2006). Printed and given to students and mailed to friends. Also included are descriptions of the students' projects. Written while teaching the seminar "A Project art practicum" for the newly formed MFA Social Practice program at CCA. A proof was also made on white paper for circulation amongst the students. (First private edition: AP 48.)

- 50 EXHIBITIO chimerica: or, part one of a collection of project descriptions in the history of conceptual art. San Francisco: Antinomian Press, 2005.

Book: 8½ x 11 inches (oblong). 16 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 50 copies.

FIRST EDITION. Written while teaching the seminar "A Project art practicum" for the newly formed MFA Social Practice program at CCA. The text is presented as an exhibition of historical project art descriptions. Printed and distributed to students in Kinmont's class.

- 51 TO something else. San Francisco: Antinomian Press, 2006.

Book: 8½ x 11 inches (oblong). One color illustration in the text. 13 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 250 copies.

FIRST EDITION. Printed and given to students and faculty at CCA. Kinmont's students in the seminar "A Project art practicum" in the MFA Social Practice program were asked to write descriptions of something that they considered to not be art. The publication is the outcome.

- 52 STUDENT SERIES: CCA Fall 2006. San Francisco: Antinomian Press, 2006.

Book: 8½ x 11 inches (oblong). 12 leaves. Stapled in the upper left-hand corner. Photocopy, edition size unknown.

FIRST EDITION. Project descriptions written by students in Kinmont's seminar "A Project art practicum" at CCA. Most of the students were from the MFA Social Practice program but some were also from the Textile and Sculpture departments. Copies were given to participating students and mailed to friends.

53 STUDENT SERIES: Le École [sic] Régionale de Beaux Arts de Valence or, considerations towards helping others in an art practice. Sainte-Croix & Valence: Antinomian Press, 2006.

Book: 8¼ x 11¾ inches (oblong). 20 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 100 copies.

First Separate Edition, first issue. Written by third and fourth year students from Le École Régionale de Beaux Arts de Valence for Kinmont's workshop at a youth hostel in Sainte-Croix. Prior to the workshop, Kinmont asked the students to spend a minimum of ten hours helping others as a sculptural project. The publication describes their individual projects and reflects on their meaning. Copies were given to participating students and mailed to friends. (First published as part of AP 46.)

In French and English.

54 AND here also. San Francisco: Antinomian Press, 2006.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 13 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 250 copies.

FIRST EDITION. Printed and given to students and faculty at CCA. Kinmont's students in the seminar "A Project art practicum" in the MFA Social Practice program were asked to describe a project which occurred outside of the art world and included interaction with others. These writings are brought together here as an exhibition.

55 CARTE gastronomique de la France. [Sebastopol:Antinomian Press,] 2006.

Broadside: 18¾ x 20 inches. Light and dark purple and black ink on ivory paper. Printed letterpress by Patrick Reagh in an edition of 200 copies.

FIRST EDITION. This broadside reproduces the first gastronomic map of France (which appeared as a folding frontispiece in Cadet de Gassicourt's *Cours gastronomique*, Paris, 1809). Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

- 56 STUDENT SERIES: San Francisco Art Institute or, a consideration of student debt. San Francisco: Antinomian Press, 2006.

Book. No surviving copy has been located.

FIRST EDITION. Written as the culmination of a class project entitled "The Third Sculpture" and taught in SFAI's undergraduate sculpture program. The students were asked to choose, as a group, what issue mattered to them most. Their answer was student debt. They then spent the semester researching the average SFAI's undergraduate student debt and its causes. The publication was the outcome of that research.

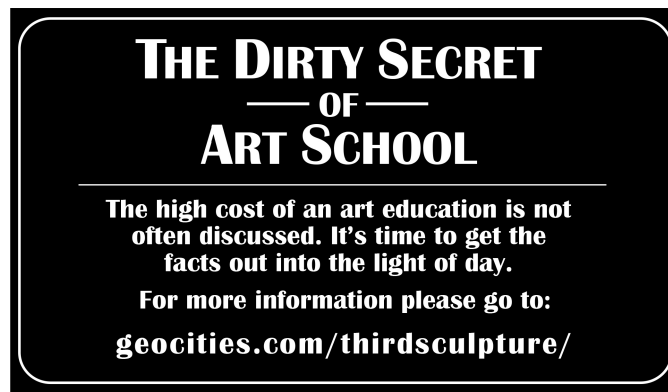


Image from Kinmont's class at SFAI in 2006 (see AP 56).

- 57 GASTRONOMY, a catalogue of books & manuscripts on cookery...1537 – c.1945...Catalogue ten. [Sebastopol: Antinomian Press], 2006.

Book: 7½ x 5 inches. Numerous illustrations and recipes throughout, some full-page. 4 p.l., 122, [2] pp. Perfect bound with printed wrappers. Printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

- 58 LES CONTENANCES de la table. c.1503. Sebastopol: Ben Kinmont, Bookseller & Bernard Quaritch, Ltd. [Antinomian Press.] 2006.

Book: Seven full-page facsimiles in the text. 1 p.l., 36, [1] pp. Bound in either red

full-morocco or red quarter-morocco. Printed letterpress by Patrick Reagh in an edition of 100 copies.

FIRST EDITION. From the introduction: “*Les Contenances de la table* presents a rare glimpse into the everyday life of late medieval and early Renaissance households. Many of the behaviors proscribed in this text on table manners may tend to reinforce stereotypes of culinary savagery and barbaric eating practices in the Middle Ages. However, the detailed, poetically rendered advice on how to behave...handily puts such stereotypes into question. Given the clear resonance between bits of advice uttered in verse over five centuries ago and common reprimands about behavior passed around the modern table, we can begin to see how little distance separates us from our medieval counterparts. A book both for children and for adults, *Les Contenances de la table* remains a precious testimony of the past of interest to literary critics, historians, sociologists, and rare book enthusiasts alike.”

Reproduced from the original (at one time in Kinmont’s inventory), this facsimile is accompanied by an introduction and translation by Timothy Tomasik, a specialist in French 16th-century culinary history. Printed letterpress in a limited edition of 100 copies (twenty in full-morocco and eighty in half-morocco). The bindings are by Laurenchet, Paris.

59 STUDENT SERIES: *Les Écoles de Beaux-Arts d’Angers, Bourges et Valence* or, considerations towards an art practice concerned with hardship. Sainte-Croix: Antinomian Press, [25 May] 2007.

Book: 8½ x 11 inches (oblong). 21 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 200 copies.

FIRST EDITION. Written by a group of fifteen students from art schools in Angers, Bourges, and Valence who participated in Kinmont’s workshop “Hardship and Representation” at a youth hostel in Sainte-Croix. Students were asked to write a private text about their greatest hardship and then to create a project proposal about the hardship of another person.

In French and English.

60 UNINVITED. Austin: Antinomian Press, [27 September] 2007.

Book: 8½ x 11 inches (oblong). 47 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 60 copies.

FIRST EDITION. This publication was written by people who attended a talk given by Kinmont at the Blanton Museum of Art at the University of Texas in Austin. Kinmont had each audience member fill out a card that asked “Please describe something that is meaningful to you but is not art.” The participants had less than thirty minutes to write their descriptions. Then, during the talk, in another room, their texts were transcribed into the current publication and printed. The total number of copies was equal to those participating and the publication was distributed at the close of the talk.

61 VIETNAM WAR ads; or, your bibliography is our sculpture.
[Austin: Antinomian Press, 2007.]

White T-shirt with text silkscreened in bright green, printed as a catalogue to be worn, 500 shirts made.

FIRST EDITION. Originally distributed for free in the Blanton Museum of Art, University of Texas, Austin, as part of Kinmont's participation in the show curated by Kelly Baum entitled *Transactions*. This T-shirt reprints the bibliography from the original 1998 show and then adds onto it the new bibliographical citations for the reappearance of the advertisements in 2007.

62 GASTRONOMY, a catalogue of books & manuscripts on
cooking...1537 – c.1945...Catalogue eleven. [Sebastopol:
Antinomian Press,] 2007.

Book: 7½ x 5 inches. Numerous illustrations and recipes throughout, some full-page. 3 p.l., 139, [3] pp. Perfect bound with printed wrappers. Printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

63 SPECULUM mensae. Sebastopol: Bernard M. Rosenthal, Inc. &
Ben Kinmont Bookseller [Antinomian Press, 2007].

Broadside: 24 x 9¼ inches. Light blue ink on sage green laid paper. Printed letterpress by Patrick Reagh in an edition of 200 copies.

FIRST EDITION. This is a translation into English of a 15th century Latin manuscript poem of table manners for children.

64 STUDENT SERIES: CCA Fall 2005. Street Projects. Paris:
Antinomian Press, [4 May] 2008.

Book: 8 ½ x 11 ¾ inches (oblong). Color photographs in the text. 16 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 200 copies.

FIRST EDITION, third issue. A group show of historical works presented on the street by Kinmont's students. In one day, the pieces were re-performed, documented, and made into a publication, which was then printed on Market Street and given away. Written while teaching "A Project art practicum" for the newly formed MFA Social Practice program at CCA.

This issue was reprinted for an exhibition entitled ...*Est en marche* curated by Keren Detton and Géraldine Longueville for La Galerie Exterieur in Paris. The printing occurred at Long photo at 69, rue de Belleville. (First edition, first issue: AP 44.)

65 STUDENT SERIES: École de Beaux-Arts de Bordeaux or, considerations towards a typology of disappearance [*sic*]. Bordeaux: AntinomianPress, 2008.

Book: 8¼ x 11¾ inches (oblong). 22 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 25 copies.

FIRST EDITION. Written during a workshop Kinmont taught in Bordeaux at the invitation of philosophy professor Fabien Vallos. Includes a short essay by Vallos, a collective introduction by the students, and individual student project descriptions exploring the idea of becoming something else. Copies were given to participating students.

In French and English.

66 PROJECT SERIES: Paula Hayes. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). [12] leaves.

First Web Edition. (First edition, first issue: AP 7.)

67 PROJECT SERIES: Lee Lozano. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). 23 leaves.

First Web Edition. (First edition, first issue: AP 9.)

68 PROJECT SERIES: Christopher D'Arcangelo. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). Two color reproductions and numerous black and white illustrations in the text. [34] leaves.

Second web edition. (First edition, first issue: AP 40; first web edition: AP 43.)

69 PROJECT SERIES: Archive contracts. [Antinomianpress.org, 2008.]

Book: 8¼ x 11¼ inches (oblong). One black and white illustration. [18] pp.

First Web Edition. (First edition, first issue: AP 47.)
In French and English.

70 STUDENT SERIES: CCA Spring 2005. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). Color and black and white illustrations in the text. 16 leaves.

First Web Edition. (First edition, first issue: AP 48.)

71 STUDENT SERIES: CCA Fall 2005. Project art, some definitions, ethical considerations, and descriptions. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). Color and black and white illustrations in the text. 19 leaves.

First Web Edition. (First edition, first issue: AP 49.)

72 EXHIBITIO chimerica: or, part one of a collection of project descriptions in the history of conceptual art. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). 16 leaves.

First Web Edition. (First edition, first issue: AP 50.)

73 STUDENT SERIES: CCA Fall 2005. Street Projects. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). Color photographs in the text. 16 leaves.

First Web Edition. (First edition, first issue: AP 44.)

74 TO something else. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). One color illustration in the text. 13 leaves.

First Web Edition. (First edition, first issue: AP 51.)

75 STUDENT SERIES: CCA Fall 2006. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). 12 leaves.

First Web Edition. (First edition, first issue: AP 52.)

76 STUDENT SERIES: Le École [*sic*] Régionale de Beaux Arts de Valence or, considerations towards helping others in an art practice. [Antinomianpress.org, 2008.]

Book: 8¼ x 11¼ inches (oblong). 20 leaves.

First Web Edition. (First published as part of AP 46; first separate edition, first issue: AP 53.)

In French and English.

77 STUDENT SERIES: California College of the Arts or, considerations towards helping others in an art practice. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). 13 leaves.

First Web Edition. This was first printed *dos à dos* with the French work above. Although this is the First Web Edition, it is also the First Separate Edition. (First published as part of AP 46.)

78 AND here also. [Antinomianpress.org, 2008.]

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 13 leaves.

First Web Edition. (First edition, first issue: AP 54.)

79 STUDENT SERIES: École de Beaux-Arts de Bordeaux or,

considerations towards a typology of disappearance [sic].
[Antinomianpress.org, 2008.]

Book: 8¼ x 11¼ inches (oblong). 22 leaves.

First Web Edition. (First edition, first issue: AP 65.)
In French and English.

See AP 160

80 PROJECT SERIES: Christopher D’Arcangelo. New York:
Antinomian Press, [14 July]2009.

Book: 8½ x 11 inches (oblong). Numerous black and white illustrations in the text. [34]
leaves. Stapled in the upper left-hand corner, printed in an edition of 25 copies.

FIRST EDITION, fourth issue. This edition was printed and distributed for free on the
street in front of 38 Greene St., NYC, for the exhibition *The Columns held us up* at Artists
Space. (First edition, first issue: AP 40.)
In French and English.

81 PROJECT SERIES: Christopher D’Arcangelo. New York:
Antinomian Press, [14 July]2009.

Book: 8½ x 11 inches (oblong). Numerous black and white illustrations in the text. [30]
leaves. Stapled in the upper left-hand corner. Printed in an edition of 25 copies.

FIRST EDITION, fifth issue. This edition was printed and distributed for free on the
street in front of 38 Greene St., NYC, for the exhibition *The Columns held us up* at Artists
Space. This issue is lacking the chronology section. (First edition, first issue: AP 40.)
In French and English.

82 PROJECT SERIES: Christopher D’Arcangelo. New York:
Antinomian Press, [14 July]2009.

Book: 8½ x 11 inches (oblong). Numerous black and white illustrations in the text. [30]
leaves. Stapled in the upper left-hand corner. Printed in an edition of 10 copies.

FIRST EDITION, sixth issue. This edition was printed and distributed for free on the
street in front of 38 Greene St., NYC, for the exhibition *The Columns held us up* at Artists
Space. This issue is lacking the chronology section. (First edition, first issue: AP 40.)

In French and English.

- 83 PROJECT SERIES: Christopher D'Arcangelo. [Airdeparis.com, colophon: "20 March 2005" but actually sometime in July 2009.]

Book: 8¼ x 11¾ inches (oblong). Two color reproductions and numerous black and white illustrations in the text. [30] leaves.

Third web edition (lacking the chronology section). (First edition, first issue: AP 40.)

- 84 PROJECT SERIES: Félix Fénéon. Paris: Antinomian Press, [19 September] 2009.

Book: 8¼ x 11¾ inches (oblong). 14 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 60 copies.

FIRST EDITION. This publication was printed and distributed and distributed for free by Air de Paris. Includes the first ever translation into English of Fénéon's essay *La Plastique culinaire* (translated by Rachel Stella).

In French and English.

- 85 PROJECT SERIES: Félix Fénéon. Paris: Antinomian Press, [19 October] 2009.

Book: 8¼ x 11¾ inches (oblong). 25 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 1000 copies.

Second Edition, first issue. This publication was distributed for free in the Centre Pompidou's Galerie Sud. Issued as part of the project *On becoming something else, in public*. It was exhibited alongside a vitrine containing all of the antiquarian cookbooks mentioned by *La Plastique culinaire* (translated by Rachel Stella). (First Edition: AP 84.)

In French and English.

- 86 GASTRONOMY. Sebastopol: Antinomian Press, 2009.

Broadside: 19½ x 13¾ inches. Burgundy ink on grey laid paper. Printed letterpress by Patrick Reagh with in an edition of 100 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2009 New York Antiquarian Book Fair at the Park Avenue Armory. Copies were given away for free during the book fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

A variant was also printed on blue laid paper.

87 GASTRONOMY. A Catalogue of books & manuscripts on cookery...c.1515 – 1988...Catalogue twelve. [Sebastopol: Antinomian Press], 2009.

Book: 7½ x 5 inches. Numerous illustrations throughout, some full-page, including many recipes. 3 p.l., 118, [4] pp. Perfect bound with printed wrappers. Printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

88 GASTRONOMIE. Sebastopol: Antinomian Press, 2009.

Broadside: 19 x 12¾ inches. Blue ink on red laid paper. Printed letterpress by Patrick Reagh in an edition of 100 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2009 Paris International Antiquarian Book Fair at the Grand Palais. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

89 ON becoming something else. Sebastopol: Antinomian Press, 2009.

Broadside: 25 x 12¾ inches. Dark red ink on Niddigen laid paper. Printed letterpress by Patrick Reagh, recto only, in an edition of 200 copies (each signed by Kinmont).

FIRST EDITION. A menu, approximately forty of which were given away during a private dinner at Chapeau Melon, Paris, with Fabian Vallos as the chef. Issued as part of the project *On becoming something else*, in private and organized with Air de Paris and Linda Grabe.

90 ON becoming something else. Paris: Antinomian Press, 2009.

Broadside: 27¼ x 13½ inches. Dark red ink on kraft paper. Printed offset, recto in English, verso in French, in an edition of 5000 copies.

FIRST EDITION. A menu given away for free in the Centre Pompidou's Galerie Sud. Chefs participating were: Robert Vifian, Yves Camdeborde, Olivier Camus, Raquel Caréna, Alain Passard, Jérémy Rosenbois, and Inaki Aizpitarte. Issued as part of the project *On becoming something else, in public*.

In French and English.

- 91 SÉRIE DES ÉTUDIANTS: École Nationale Supérieur d'Art, Villa Arson. Vers un reflexion sur l'instrumentalisation. Nice: Antinomian Press, 2010.

Book: 8¼ x 11¾ inches (oblong). Illustrations in the text. 18 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 20 copies.

FIRST EDITION in French. From a workshop Kinmont taught at the Villa Arson in Nice during the group exhibition *Double Bind, arrêtez d'essayer de me comprendre!* curated by Sébastien Pluot. The nine participating students were each asked to draw a diagram demonstrating the relationship between ten different types of people and spaces within the subject of instrumentalization (including the artist, home, participant, collector, and gallery).

- 92 STUDENT SERIES: École Nationale Supérieur d'Art, Villa Arson. Towards a consideration of instrumentalization. Nice: Antinomian Press, 2010.

Book: 8¼ x 11¾ inches (oblong). Illustrations in the text. 17 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 20 copies.

FIRST EDITION in English of the item described above. (First edition in French: AP 91.)

- 93 GASTRONOMIE. Lausanne: Antinomian Press, 2010.

Broadside: 18½ x 13 7/8 inches. Green ink on dove grey laid paper. Printed letterpress by Atelier Typo de la Cité in an edition of 100 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2010 Paris International Antiquarian Book Fair at the Grand Palais. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

- 94 AN ANTHROPOLOGICAL consideration of ethics in project art practices. Paris: Antinomian Press, [22 April] 2011.

Book: 8¼ x 11¾ inches (oblong). 13 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 150 copies.

FIRST EDITION, first issue. Printed and distributed for free at the Kadist Art

Foundation, Paris, for the show *Prospectus: Paris*. Written with Laurel George, a cultural anthropologist.

95 PROJECT SERIES: Moveable type no Documenta. New York: Antinomian Press, [31 July] 2011.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 30 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 50 copies.

FIRST EDITION, first issue. Distributed for free at the Fales Library, New York University, during the show *Prospectus: New York*. Publication was actually written in 2005 but went unpublished until 2011. In the publication, Kinmont reflects on his project at Documenta in 2002 and reprints the flyers distributed on the street. (First editions of flyers as separate publications: AP 18-27.)

96 PROJECT SERIES: Moveable type no Documenta. New York: Antinomian Press, [15 September] 2011.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 30 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 100 copies.

FIRST EDITION, second issue. Distributed for free at the Fales Library, New York University, during the show *Prospectus: New York*. (First edition, first issue: AP 95.)

97 AN ANTHROPOLOGICAL consideration of ethics in project art practices. New York: Antinomian Press, [15 September] 2011.

Book: 8½ x 11 inches (oblong). 13 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 100 copies.

FIRST EDITION, second issue. Printed and distributed for free at the Fales Library in New York City during the show *Prospectus: New York*. Written with Laurel George, a cultural anthropologist. (First edition, first issue: AP 94.)

98 STUDENT SERIES: L'École régionale de beaux arts de Valence or, considerations towards helping others in an art practice. New York: Antinomian Press, [15 September] 2011.

Book: 8½ x 11 inches (oblong). 20 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 100 copies.

First Separate Edition, second issue. Texts from a student workshop organized with third and fourth year students at L'École régionale de beaux arts de Valence. First published in 2006 *dos à dos* with another work. This issue printed and distributed for free at Fales Library in New York City during the show *Prospectus: New York*. (First printed as part of AP 46; first separate edition, first issue: AP 53.)

In French and English.

99 PROSPECTUS. 1988-2010. Forty-two works by Ben Kinmont.
[Sebastopol: Antinomian Press, 2011.]

Book: 8½ x 5½ inches. Sixteen plates printed in red ink. ix, [3], 93, [4] pp. Perfect bound with wrappers printed letterpress by Patrick Reagh with wood type and lead type, text pages printed with lead type only, printed in an edition of 1200 copies.

The Expanded Second Edition of Kinmont's *Prospectus*. This edition includes new projects since the release of the first edition in 2002, as well as several projects that were unintentionally omitted from the earlier edition. The book was published on the occasion of the traveling show *Prospectus: a survey of the work of Ben Kinmont*. (First edition: *Prospectus. 1988 – 2002. Thirty-one works by Ben Kinmont*. JRP Editions [Publisher's Catalogue]. Geneva: JRP Editions, 2002, 8 x 5 inches, first edition.)

100 PROSPECTUS, 1988-2010. Forty-two works by Ben Kinmont.
[Sebastopol: Antinomian Press, 2011.]

Special artist edition.

A special artist edition of *Prospectus, 1998-2010*. Each copy includes one page of the lead type used to make the book, preserved in a cream-colored archival box (7 ½ x 5 ½ x 1 ½ inches); one blue-grey archival folder (9 7/8 x 6 7/8 x 1/4) containing a signed and numbered edition of the book *Prospectus* (AP 99); all of which is then contained within a larger beige archive box (10½ x 8½ x 3 inches). Each copy of the special edition is unique since each form of lead type was used to print a different page. Produced in an edition of forty-two plus eleven artist proofs.

101 BEN KINMONT Bookseller. Antiquarian Gastronomy Books.
[Sebastopol: Antinomian Press], 2011.

Broadside: 14 x 8½ inches. Black and red ink on white paper. Typewritten and then photocopied in an edition of 100 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2011 California Antiquarian Book Fair in San Francisco. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I02 TROIS cours de gastronomie. [South Freeport]: Antinomian Press, 2011.

Broadside: 3 2¼ x 5 ½ inches. Blue ink on yellow Canson Ingres paper, printed letterpress with lead linotype by Ascensius Press in an edition of 170 copies.

FIRST EDITION. A list of books offered for sale by Kinmont. Given away for free during the Paris 2011 International Antiquarian Book Fair at the Grand Palais and at the Kadist Art Foundation, Paris, for the show *Prospectus: Paris*.

I03 MOVEABLE type no Documenta. Set of ten flyers. New York: Antinomian Press, 2011.

Flyers: 11 x 8 ½ inches (each). Envelope: 13 x 10 inches. Flyers printed in black ink with black and white photographs on white paper, preserved in a large grey envelope with a New York University address label and the name of the project stamped in red ink on the front and a Fales Library disclaimer stamped in black ink on the back reading "Not to be reproduced without permission... ." Edition size unknown.

First Collected Edition, fifth issue. A set of the ten *Moveable type no Documenta* project flyers, which were printed and distributed for free at the Fales Library during the show *Prospectus: New York*. Printed using a new portable printer. (First collected edition, first issue: AP 30.)

I04 AN EXHIBITION in your mouth. [Amsterdam]: Antinomian Press, 2011.

Broadside: issued in two different formats: 17 ½ x 10 ¼ inches and 19 x 12 ½ inches. Photocopied onto sage-green laid paper, blue ink stamp of project "mouth" logo, pieces of velvet, silk, and sandpaper stapled to the lower margin of the menu, together (both issues) 150 copies made.

FIRST EDITION. A menu given to those who participated and volunteered at the dinner at Restaurant As. The event was sponsored by the Kunstverein Amsterdam and the Stedelijk Museum.

I05 VERS une definition du project art & considérations éthiques sur le project art. [2011.]

Appearing on pages 126 –127 of *Mouvement*, July – September, 2011, Issue 60.

FIRST EDITION. The definition of project art and ethical considerations published as a *carte blanche* project for *Mouvement*, a French magazine about performance and art. In French.

I06 OUR contract. [New York: Antinomian Press, 2011.]

Flyer: 11 x 8½ inches. Black photocopy on dark-blue paper, one leaf printed recto only, in an edition of 100 copies.

FIRST EDITION. Distributed for free at Fales Library, New York University, during the show *Prospectus: New York*. The text describes how the archive functions as an object for exhibition and ownership. The text was also watercolored onto the wall during the exhibition.

I07 MATERIALIZATION of life into alternative economies. Paris edition: towards project art and sustainability. Paris: Antinomian Press, [2 April] 2011.

Book: 8½ x 11 inches (oblong). 18 leaves. Stapled in the upper left-hand corner, photocopied in an edition of 200 copies.

FIRST EDITION. Printed by the Kadist Art Foundation and distributed for free for the show *Prospectus: Paris*. This is the exhibition and catalogue for a new edition of the *Materialization* show with new artists.

I08 STUDENT SERIES: L'École régionale de beaux arts de Valence or, considerations towards helping others in an art practice. Paris: Antinomian Press, [2 April] 2011.

Book: 8½ x 11 inches (oblong). 20 leaves. Stapled in the upper left-hand corner, photocopied in an edition of 200 copies.

First Separate Edition, second issue. Texts from a student workshop organized with third and fourth year students at L'École régionale de beaux arts de Valence. First published in 2006 bound *dos à dos* with another work. This edition printed at the Kadist Art Foundation in Paris and distributed for free for the show *Prospectus: Paris*. (First published as part of AP 46; first separate edition, first issue: AP 53.)

In French and English.

I09 TOWARDS a definition of project art.... Ethical considerations in project art. [New York: Antinomian Press, 2011.]

Broadside: 26¼ x 16 inches. Black and orange ink on white paper, printed offset in an edition of 1500 copies.

FIRST EDITION. For the show *Prospectus: New York* at the Fales Library, New York University. Copies were distributed for free and posted on the street, through the

exhibition space, at *Performa 11*, and at the art book fair at MOMA PS1.

I I O ETHICAL considerations in project art. [2011.]

Appearing on page 28 of *Flash Art*, vol. XLIV, no. 281, November–December, 2011.

FIRST EDITION. Printed in an advertising space of *Flash Art* magazine as part of Kinmont's projects with Kunstverein NY during the time of *Prospectus: New York*.

I I I TOWARDS a definition of project art... Ethical considerations in project art. [New York University workshop edition. New York: Antinomian Press, 2011.]

Broadside: 26¼ x 16 inches. Black and orange ink on white paper, printed offset with two white photocopies (oblong 8½ x 11 inches each) glued over the "Ethical considerations" portion of the original poster, in an edition of 100 copies.

Expanded Second Edition. This new edition of the text arose out of an NYU workshop which had met to rewrite the ethics portion of the Fales poster. Distributed at the workshop's presentation in *Performa 11*. The workshop and broadside were possible due to the support of Kunstverein NY and the Fales Library.

(First edition: AP 109.)

I I 2 CONSIDÉRATIONS éthiques sur le project art. Quercy: Mercuès, 2011.

Broadside: 39½ x 27½ inches. Red and black ink on white paper, printed offset in an edition of 1500 copies.

FIRST EDITION of this broadside, the largest Kinmont has ever produced. Printed on the occasion of *Prospectus: Paris* at the Kadist Art Foundation, 1000 copies were pasted around the streets of Paris and 500 were retained for distribution for free through the exhibition space. Translates Kinmont's ethical considerations text and a portion of Laurel George's text from *An Anthropological Consideration* (2011).

In French.

I I 3 AN EXHIBITION in your mouth. [New York]: Antinomian Press, 2011.

Broadside: 20 7/8 x 10 inches. Dark-blue ink on off-white Niddigen laid paper, printed letterpress in an edition of 150 copies.

FIRST EDITION. These menus were given to those who participated and volunteered at the dinner with a few of them retained for distribution afterwards. This edition of the menu is different from earlier iterations in that it also contains a text entitled "Passing on" by Kinmont, which is about recipes, musical scores, and authorship. The participating restaurant was Isa in Williamsburg, Brooklyn, and the dinner was supported by Kunstverein NY and Performa 11. The chefs were Ignacio Mattos and David Tanis.

I I 4 PROJECT SERIES: Félix Fénéon. [Antinomianpress.org, 2011.]

Book: 8 x 11 inches (oblong). 25 leaves.

First Web Edition. (First edition: AP 84.)
In French and English.

I I 5 SÉRIE DES ÉTUDIANTS: École Nationale Supérieur d'Art, Villa Arson. Vers un réflexionsur l'instrumentalisation. [Antinomianpress.org, 2011.]

Book: 8¼ x 11¼ inches (oblong). Illustrations in the text. 18 leaves.

First Web Edition. (First edition: AP 91.)
In French.

I I 6 STUDENT SERIES: École Nationale Supérieur d'Art, Villa Arson. Towards a consideration of instrumentalization. [Antinomianpress.org, 2011.]

Book: 8¼ x 11¼ inches (oblong). Illustrations in the text. 17 leaves.

First Web Edition. (First edition: AP 92.)
In English.

I I 7 AN ANTHROPOLOGICAL consideration of ethics in project art practices. [Antinomianpress.org, 2011.]

Book: 8¼ x 11¼ inches (oblong). 13 leaves.

First Web Edition. Written with Laurel George, a cultural anthropologist. (First edition: AP 94.)

I I 8 PROJECT SERIES: Moveable type no Documenta.
[Antinomianpress.org, 2011.]

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 30 leaves.

First Web Edition. (First edition: AP 95.)

I I 9 MATERIALIZATION of life into alternative economies. Paris
edition: towards project art and sustainability.
[Antinomianpress.org, 2011.]

Book: 8½ x 11 inches (oblong). 18 leaves.

First Web Edition. (First edition: AP 107.)

See AP 161, 162, and 163

I 20 INVENTORY LIST: Moveable type no Documenta.
[Sebastopol: Antinomian Press, 29 April 2012.]

Book: 8½ x 11 inches (oblong). 12 leaves. Stapled in the upper left-hand corner, printed in an edition of 5 copies, in black ink on white paper.

FIRST EDITION. Issued as part of the project that bears the same name. Printed for a workshop Kinmont conducted with the CCA Social Practices Department. Includes a project description and a numbered list of items in the project archive to date.

I 21 MY kids are the most meaningful things to me. Oakland:
Antinomian Press, 22 June 2012.

Flyer: 11 x 8½ inches. Printed in black ink on white paper, edition size unknown.

FIRST EDITION, first issue. A flyer coming out of a conversation between Ilyse Magy and Ana Labastida (graduate students from CCA's Social Practice program) and Wilbert in a coffee shop on Fruitvale Avenue in the Dimond District of Oakland as part of the reactivation of the project *Moveable type no Documenta*. The flyer was distributed for free on the street in the neighborhood where the conversation occurred. The reactivation was part of the exhibition *Prospectus: San Francisco* at SFMoMA.

I22 HELLO. People call me Joey. San Francisco: Antinomian Press,
1 July 2012.

Flyer: 11 x 8½ inches. Printed in black ink on white paper, edition size unknown.

FIRST EDITION, first issue. A conversation with Joey conducted by CCA graduate student Lauren Marie Taylor at 24th and Mission in San Francisco as part of the reactivation of *Moveable type no Documenta*. The flyer was distributed for free on the street in the neighborhood where the conversation occurred. The reactivation was part of the exhibition *Prospectus: San Francisco* at SFMoMA.

I23 MY kids are the most meaningful things to me. Oakland:
Antinomian Press, 22 June 2012. [San Francisco: Antinomian
Press, 1 September 2012.]

Flyer: 11 x 8½ inches. Printed in black ink on pale-yellow paper in an edition of 50 copies.

FIRST EDITION, second issue. This issue of the flyer was printed and distributed for free at SFMoMA during the exhibition *Prospectus: San Francisco*. (First edition, first issue: AP 121.)

I24 HELLO. People call me Joey. San Francisco: Antinomian Press,
1 July 2012. [San Francisco: Antinomian Press, 1 September
2012.]

Flyer: 11 x 8½ inches. Printed in black ink on pale-yellow paper in an edition of 50 copies.

FIRST EDITION, second issue. This issue of the flyer was printed and distributed for free at SFMoMA during the exhibition *Prospectus: San Francisco*. (First edition, first issue: AP 122.)

I25 PROJECT SERIES: Christopher D'Arcangelo. Antwerpen:
Antinomian Press, [12 September] 2012.

Book: 8¼ x 11¾ inches (oblong). One color reproduction and numerous black and white illustrations in the text. 34 leaves. Stapled in the upper left-hand corner, photocopy, edition size unknown.

FIRST EDITION, seventh issue. This issue was printed and distributed for free at Extra City Kunsthall for the exhibition *Anarchism Without Adjectives, On the Work of Christopher D'Arcangelo, 1975–1979*, curated by Dean Inkster and Sébastien Pluot. (First edition, first issue: AP 40.)

In French and English.

See AP 164

I26 STUDENT SERIES: Agency. San Francisco: Antinomian Press,
[2 October] 2012.

Book: 8½ x 11 inches (oblong). 32 leaves. Stapled in the upper left-hand corner, photocopied in an edition of 60 copies.

FIRST EDITION. An introduction of the topic of agency, which Kinmont presented to members of Parasite in 1997. Kinmont asked his students in a workshop for the CCA MFA Social Practice program to describe the ideal agency to support project work. Copies of this publication were given to students afterwards and then mailed to people interested in the Antinomian Press.

See AP 165 & 166

I27 PROJECT SERIES: Christopher D'Arcangelo. Chicago:
Antinomian Press, [11 December] 2012.

Book: 8½ x 11 inches (oblong). One color reproduction and numerous black and white illustrations in the text. [34] leaves. Stapled in the upper left-hand corner, photocopied in an edition of 50 copies.

FIRST EDITION, eighth issue. This issue was printed for MacLean 705 at the Chicago Art Institute in collaboration with Joseph Grigely. Copies were given to students and faculty. (First edition, first issue: AP 40.)
In French and English.

I28 FIFTY BOOKS offered by Ben Kinmont, Bookseller.
[Sebastopol]: Antinomian Press, 2012.

Broadside: 11 x 8½ inches. Typewritten with carbon paper and then photocopied, black ink on white paper, in edition of 50 copies.

FIRST EDITION. A list of books available at the 2012 New York Antiquarian Book Fair at the Park Avenue Armory. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 29 PARA uma definição de project art. [Guimaraes: Antinomian Press, 2012.]

Broadside: 17 $\frac{3}{4}$ x 12 $\frac{3}{4}$ inches. Printed in black ink on pale yellow paper, edition size unknown but small.

FIRST EDITION in Portuguese. Broadside of *Towards a definition of project art* and *Ethical considerations in project art* in Portuguese. Posted on the street in Porto, Portugal.

I 30 GASTRONOMY. A Catalogue of books & manuscripts on cookery...1517 – 2006...Catalogue thirteen. [Sebastopol: Antinomian Press, 2012.]

Book: 7 $\frac{1}{2}$ x 5 inches. Numerous illustrations throughout, some full-page, including many recipes. 3 p.l., 124, [2] pp. Perfect bound, printed wrappers, printed letterpress by Patrick Reagh in an edition of 600 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 3 I AGAIN. [San Francisco: Antinomian Press, 2012.]

Broadside: 7 x 5 inches. Black ink on ivory laid paper, printed letterpress by Dependable Letterpress in an edition of 50 copies.

FIRST EDITION. A small catalytic text about ethics, and responsibilities of artists in relation to their participants that was produced for free distribution during the exhibition *Prospectus: San Francisco* at the Kadist Art Foundation. Copies were posted around the neighborhood and handed out on the street. The text is Kinmont's own personal rewriting of the *Ethical considerations* text.

I 32 GONE. [San Francisco: Antinomian Press 2012.]

Broadside: 7 x 5 inches. Black ink on light-yellow laid paper, printed letterpress by Dependable Letterpress in an edition of 50 copies.

FIRST EDITION. A small catalytic text about artists leaving institutions and entering public and domestic spaces that was produced for free distribution during the exhibition *Prospectus: San Francisco* at the Kadist Art Foundation. Copies were posted around the neighborhood and handed out on the street.

I 33 A DECLARATION; or the future of art lies in that which is not art. [San Francisco: Antinomian Press, 2012.]

Broadside: 7 x 5 inches. Black ink on green laid paper, printed letterpress by the Colpa Press in an edition of 50 copies, black ink rubber stamp of the Antinomian Press printer's mark centered on the bottom.

FIRST EDITION. A small catalytic text about the necessary abolition of art that was produced for free distribution during the exhibition *Prospectus: San Francisco* at the Kadist Art Foundation. Copies were posted around the neighborhood and handed out on the street.

I 34 THE ART world is not invited. [San Francisco: Antinomian Press, 2012.]

Broadside: 7 x 5 inches. Red ink on grey laid paper, printed letterpress by the Colpa Press in an edition of 50 copies, black ink rubber stamp of the Antinomian Press printer's mark in the upper right-hand corner.

FIRST EDITION. A small catalytic text about artists moving away from the art world and into spaces where "the art world is not invited" that was produced for free distribution during the exhibition *Prospectus: San Francisco* at the Kadist Art Foundation. Copies were posted around the neighborhood and handed out on the street. An earlier version of the text appeared in the Pompidou's catalogue *Voids, A Retrospective* (2009).

I 35 AN EXHIBITION in your mouth. [San Francisco]: Antinomian Press, 2012.

Broadside: 17 x 11 inches. Blue ink on pale-yellow laid paper, printed letterpress by Colpa Press in an edition of 150 copies. Pieces of velvet, silk, and sandpaper sewn-on.

FIRST EDITION. This menu was distributed for free during a dinner sponsored by SFMoMA & the Kadist Art Foundation, San Francisco, during the occasion of *Prospectus: San Francisco*. The dinner itself was free and occurred on the sidewalks at 20th and Folsom.

I 36 MOVEABLE type no Documenta. Set of ten flyers. New York: Antinomian Press, 2012.

Flyers: 11 x 8½ inches (each). Envelope: 12 x 9 inches. Flyers printed in black ink with black and white photographs on white paper, preserved in a large white mailing envelope with the title of the project stamped in red ink, edition size unknown.

First Collected Edition, sixth issue. A set of the ten *Moveable type no Documenta* project flyers printed and distributed for free by Rachel Peddersen in the Air de Paris booth at the Frieze Art Fair in New York. The flyers were printed using the same equipment that

was used for the Fales Library issue. (First collected edition: AP 30.)

I37 [Drop title:] STUDENT SERIES: Galileo High School.
[Sebastopol: Antinomian Press, February 2013.]

Book: 11 x 8½ inches. [4] pp. Printed in black ink on blue paper, stapled in the upper left-hand corner, edition size unknown.

FIRST EDITION. 12th grade AP English Literature students in a class Kinmont visited at Galileo High School in San Francisco were asked to create a box of multiples about the idea of becoming something else. The publication includes a collaborative writing piece by the students and an inventory list for the box of multiples (numbered in the style of Kinmont's archives). Copies were given to students and faculty and distributed for free at SFMoMA. The class workshop was in conjunction with Kinmont's exhibition *Prospectus: San Francisco* at SFMoMA.

I38 INVENTORY LIST: Promised relations. [San Francisco:
Antinomian Press, 8 February 2013.]

Book: 8½ x 11 inches (oblong). 12 leaves. Stapled in the upper left-hand corner, printed in black ink on blue paper in an edition of 20 copies.

FIRST EDITION, first issue. Includes a project description and a numbered list of items in the project archive to date. Issued as part of the project that bears the same name. Distributed for free at SFMoMA during the exhibition of the project's archive in the *Prospectus* show.

I39 INVENTORY LIST: Promised relations. [San Francisco:
Antinomian Press, 9 March 2013.]

Book: 8½ x 11 inches (oblong). 12 leaves. Stapled in the upper left-hand corner, printed in black ink on blue paper in an edition of 15 copies.

FIRST EDITION, second issue. Includes a project description and a numbered list of items in the project archive to date. Issued as part of the project that bears the same name. Distributed for free at SFMoMA during the exhibition of the project's archive in the *Prospectus* show. (First edition: AP 138.)

I40 A CONTRACT proposed. [Portland]: Antinomian Press, 8 May
2013.

Flyer: 11 x 8½ inches. Black text printed on yellow paper in an edition of 200 copies.

FIRST EDITION. A version of "Ethical considerations in project art" written by graduate students in the Art and Social Practice Program at Portland State University during a workshop with Kinmont. The flyer was first distributed among the students and then out on the street.

I41 INVENTORY LIST: On becoming something else. [San Francisco: Antinomian Press, 9 May 2013.]

Book: 8½ x 11 inches (oblong). 18 leaves. Stapled in the upper left-hand corner, printed in black ink on blue paper in an edition of 30 copies.

FIRST EDITION, second issue. Issued as part of the project that bears the same name. Includes a project description and a numbered list of items in the project archive to date. Distributed for free at SFMoMA during the exhibition of the project's archive in the *Prospectus* show. (First edition, first issue: AP 166.)

I42 INVENTORY LIST: Moveable type no Documenta. [San Francisco: Antinomian Press, 9 May 2013.]

Book: 8½ x 11 inches (oblong). 17 leaves. Stapled in the upper left-hand corner, printed in black ink on blue paper in an edition of 30 copies.

Expanded Second Edition. Issued as part of the project that bears the same name. Includes a project description and a numbered list of items in the project archive to date. Distributed for free at SFMoMA during the exhibition of the project's archive in the *Prospectus* show. (First edition: AP 120.)

I43 INVENTORY LIST: Promised relations. [San Francisco: Antinomian Press, 9 May 2013.]

Book: 8½ x 11 inches (oblong). 12 leaves. Stapled in the upper left-hand corner, printed in black ink on blue paper in an edition of 15 copies.

FIRST EDITION, third issue. Includes a project description and a numbered list of items in the project archive to date. Issued as part of the project that bears the same name. Distributed for free at SFMoMA during the exhibition of the project's archive in the *Prospectus* show. (First edition: AP 138.)

I44 PROJECT SERIES: Moveable type no Documenta. San Francisco: Antinomian Press, [9 May] 2013.

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 30 leaves. Printed in black ink on yellow paper, stapled in the upper left-hand corner, printed in an edition of 25 copies.

FIRST EDITION, sixth issue. Distributed for free at SFMoMA during the *Prospectus* show. Issued as part of the project that bears the same name. Publication was actually written in 2005 but went unpublished until 2011 (first ed.: Fales Library, New York, see AP 83 above). In the text, Kinmont reflects on his project at Documenta in 2002 and reprints the flyers distributed on the street. (First edition, first issue: AP 95.)

I45 ON becoming something else. Berkeley: Antinomian Press, 10 May 2013.

Broadside: 21 x 15 inches. Printed letterpress in red and black ink on Nideggen paper by Richard Seibert in an edition of 500 copies, with minor corrections made by hand in black ink.

FIRST EDITION. For the On becoming something else reactivation in San Francisco in collaboration with SFMoMA (during the time of *Prospectus*) and the following seven restaurants: Rich Table, Outerlands, Dinner Discussion, Bar Jules, Bar Tartine, State Bird Provisions, and Camino. Distributed through the participating restaurants and at the final dinner at Bar Tartine on 18 June 2013.

I46 PROJECT SERIES: Félix Fénéon. San Francisco: Antinomian Press, [18 June] 2013.

Book: 8¼ x 11¼ inches (oblong). Envelope: 13 x 10 inches. 25 leaves, stapled in the upper left-hand corner and photocopied in an edition of 100 copies.

Second Edition, second issue. Includes the first ever translation into English of Fénéon's essay *La Plastique Culinaire* (translated by Rachel Stella). Printed for the San Francisco reactivation of *On becoming something else* and given to attendees of the final dinner at Bar Tartine on 18 June 2013. Enclosed (for the first time) in a large manila envelope with the Antinomian Press logo stamped in red ink and a frontispiece image of Grimod de la Reynière stamped in black ink. (First edition, first issue: AP 84.)
In French and English.

I47 PROJECT SERIES: Christopher D'Arcangelo. Montréal: Antinomian Press, [3 September 2013].

Book: 8¼ x 11¼ inches (oblong). Numerous black and white illustrations in the text. 34 leaves. Stapled in the upper left-hand corner, photocopied in an edition of 50 copies.

FIRST EDITION, ninth issue. Printed and distributed for free at the Leonard & Bina Ellen Gallery, Concordia University, Montréal during the exhibition *Anarchism Without*

Adjectives: On the Work of Christopher D’Arcangelo, 1975–1979, curated by Dean Inkster and Sébastien Pluot. (First Edition, first issue: AP 40.)
In French and English.

I48 PROJECT SERIES: Christopher D’Arcangelo. Montréal:
Antinomian Press, [18 September]2013.

Book: 8¼ x 11¾ inches (oblong). Numerous black and white illustrations in the text.
34 leaves. Stapled in the upper left-hand corner, photocopied in an edition of 50 copies.

FIRST EDITION, tenth issue. Printed and distributed for free at the Leonard Bina Ellen
Gallery, Concordia University, Montréal during the exhibition *Anarchism Without Adjectives:
On the Work of Christopher D’Arcangelo, 1975–1979*, curated by Dean Inkster and Sébastien
Pluot. (First Edition, first issue: AP 40.)
In French and English.

I49 GASTRONOMY books offered. Sebastopol: Antinomian Press,
2013.

Broadside: 19 x 12½ inches. Purple ink on cream paper, printed letterpress by Patrick
Reagh in an edition of 100 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the San Francisco
Antiquarian Book, Print, and Paper Fair, 2013. Given away for free during the fair. Issued
as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I50 UNTITLED. [“A discourse on...malt liquors.”] Seb. CA
[Sebastopol]: A.P. [Antinomian Press], 2013.

Photograph: 16¾ x 11 inches. Printed in an edition of 25 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2013 New York
Antiquarian Book Fair. Given away for free during the fair. The list was handwritten in
pencil and then photographed (the list distributed was the photograph). Issued as part
of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

See AP 204 & 205

I51 ETHICAL considerations in project art. Bombay: Antinomian

Press, 4 February 2014.

Broadside: 36 x 23¼ inches. Printed in black ink on pale-green paper in an edition of 1000 copies.

FIRST EDITION. Printed for the exhibition *And I laid traps for troubadours who get killed before they reached Bombay* by the Clark House Initiative in Bombay. Posted out on the street.

I 52 [ETHICAL considerations in project art.] Bombay: Antinomian Press, 4 February 2014.

Broadside: 36 x 23¼ inches. Printed in black ink on pale-green paper in an edition of 1000 copies.

FIRST EDITION in Hindi. Printed for the exhibition *And I laid traps for troubadours who get killed before they reached Bombay* by the Clark House Initiative in Bombay. Posted out on the street.

I 53 AN AIDE-MEMOIRE for a conversation once had. [New York City: Antinomian Press, 2014.]

Flyer: 8½ x 5½ inches. Black ink on white paper with a simple black border on verso, edition size unknown (but thousands).

FIRST EDITION. Catalytic text inviting the public to participate in the reactivation of the *Sshbb* project during the 2014 *Whitney Biennial*. The first 100 people to respond were asked to have a private conversation with their family on whatever topic they chose. The conversation remained private and Kinmont created a print for each of the participants with their name and the date of their conversation. The prints were then distributed for free to the participants during the *Biennial* (in which the *Sshbb* project archive was also exhibited).

See AP 167

I 54 GASTRONOMY. A Catalogue of books & manuscripts on cookery...1530 – 2013....Catalogue fourteen. [Sebastopol: Antinomian Press], 2014.

Book: 7½ x 5 inches. Numerous illustrations throughout, some full-page. 2 p.l., 126, [2] pp. Perfect bound, printed green and pink wrappers, printed letterpress by Patrick Reagh in an edition of 600 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

See AP 206

I 55 BEN KINMONT BOOKSELLER. Antiquarian gastronomy. [Sebastopol: Antinomian Press], 28 March 2015.

Broadside: 20¾ x 16½ inches. Dark-blue ink on rose colored Hahnemühle Bugra laid paper, printed letterpress by Patrick Reagh in an edition of 120 copies.

FIRST EDITION. A list of books Kinmont offered for sale at the 2015 New York Antiquarian Book Fair at the Park Avenue Armory. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 56 AN EXHIBITION in your mouth. [Sebastopol]: Antinomian Press, 20 August 2015.

Broadside: 16¾ x 13¾ inches. Purple ink on rose colored Hahnemühle Bugra laid paper, printed letterpress (recto/ verso) by Patrick Reagh in an edition of 100 copies. Pieces of velvet, silk, and sandpaper stapled to the top of the menu.

FIRST EDITION. Printed for the reactivation of *An Exhibition in your mouth* as part of the exhibition *FOOD dal cucchiaino al mondo* being held at the Museo Nazionale delle Arti del XXI secolo (MAXXI). Given to attendees of the dinner on 18 September 2015 at the participating restaurant Settembrini libri e cucina in Rome.

I 57 OPEN by chance & appointment. Sebastopol: [Antinomian Press], 2015.

Book: 7½ x 5 inches. Black and white frontispiece, six fullpage reproductions, one double-page color reproduction, and one black and white illustration in the text. 2 p.l., 23, [I] pp. Saddle stitched, printed green and blue wrappers, wrappers and text printed letterpress by Patrick Reagh, color reproductions printed digitally, printed in an edition of 500 copies.

FIRST EDITION. A publication documenting Ben Kinmont, Bookseller both as a bookselling business and as an artwork. Includes bookshop locations; bibliographies of press about the bookshop; book fairs; library collections with bookshop publications; press about the bookshop as an art project; exhibitions where the bookshop was presented as an art project; museum collections with work from the bookshop; and bookshop publications. The color reproductions are of the bookshop at the Depot Street location. A portion of the production expenses were paid for by subscribers of the book,

all of which are mentioned on p. 22. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 58 THE ANTINOMIAN PRESS. Sebastopol: [Antinomian Press], 2016.

Book: 7½ x 5 inches. Numerous illustrations and ornaments in the text. x [including frontispiece], [2], 66, [2] pp. Perfect bound, printed wrappers, printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. The ver much expanded second printed bibliography of the Antinomian Press. Covering the first twenty years of the Press (1996–2015), each item is described in terms of its format, pagination, and edition size as well as a brief explanation of each publication's original point of distribution. At the end is appended a list of Kinmont's various multiples and special editions produced outside of the Antinomian Press.

The Press' first bibliography appeared in the exhibition catalogue for Christophe Cherix's *25th International Biennial of Graphic Arts* (Ljubljana: International Centre of Graphic Arts, 2003, pp. 176–77).

I 59 PROJECT SERIES: Moveable type no documenta. Sebastopol: Antinomian Press, 29 June 2005.

Book: 11 x 8 ½ inches (oblong). Black and white illustrations in the text. 30 leaves. Stapled in the upper left corner. Photocopy. "100 copies" (in fact, only a few copies were printed). Printed in black ink on white paper.

First Private Edition. Issued as part of the project that bears the same name. (First edition, first issue: AP 95.)

I 60 STUDENT SERIES: CCA Fall 2005. Project art, some definitions, ethical considerations, and descriptions. Saratoga Springs: Antinomian Press, 20 March 2009.

Book: 11 x 8 ½ inches (oblong). 7 leaves. Stapled in the upper left corner. Printed in black ink on white paper. Edition of 200 copies.

FIRST EDITION, second issue. Printed and given to attendees of the *YES Symposium* at the Tang Museum at Skidmore College. (First edition, first issue: AP 49.)

I 61 Our contract. [New York: Antinomian Press, 9 November 2011].

Flyer: 11 x 8 ½ inches. Photocopy. One leaf printed in black ink on dark blue paper.

FIRST EDITION, second issue. Printed and distributed for free at the Fales Library during the show *Prospectus: New York*. "Second edition of 100 produced 11.09.11" handwritten. (First edition, first issue: AP 106.)

I 62 PROJECT SERIES: Moveable type no documenta. San Francisco: Antinomian Press, 2012.

Book: 11 x 8 ½ inches (oblong). 30 leaves. Stapled in the upper left corner. Printed in black ink and handwritten in black ink on white paper. Downloaded from antinomianpress.org and photocopied in an edition of 75 copies.

FIRST EDITION, third issue. Printed at Kadist Art Foundation in San Francisco on March 10th 2012 during a lecture Kinmont gave on the project. Copies were given to attendees. Issued as part of the project that bears the same name. (First edition, first issue: AP 95.)

I 63 PROJECT SERIES: Moveable type no documenta. Sebastopol: Antinomian Press, [22 March] 2012.

Book: 11 x 8 ½ inches (oblong). 30 leaves. Stapled in the upper left corner. Printed in black ink and handwritten in black ink on white paper. Downloaded from antinomianpress.org and photocopied in an edition of 75 copies.

FIRST EDITION, fourth issue. Given to students at CCA during a lecture given by Kinmont. Issued as part of the project that bears the same name. (First edition, first issue: AP 95.)

I 64 OUR contract. [San Francisco: Antinomian Press, 17 September 2012].

Flyer: 11 x 8 ½ inches. One leaf photocopied by SFMOMA in an edition of 50 in black ink on pale yellow paper.

FIRST EDITION, third issue. Printed and distributed for free at SFMoMA for *Ben Kinmont: Prospectus*. (First edition, first issue: AP 106.)

I 65 PROJECT SERIES: Moveable type no documenta. Sebastopol [San Francisco]: Antinomian Press, 2005 [11 October 2012].

Book: 8½ x 11 inches (oblong). Black and white illustrations in the text. 30 leaves.

Stapled in the upper left-hand corner. Photo-copied in black ink on cream-colored paper in an edition of 15 copies.

FIRST EDITION, fifth issue. Printed and distributed for free at SFMoMA for *Ben Kinmont: Prospectus*. In the publication, Kinmont reflects on his project at Documenta in 2002 and reprints the flyers distributed on the street. Handwritten date and number of copies on colophon page. (First edition, first issue: AP 95.)

I 66 INVENTORY LIST: On becoming something else. [San Francisco: Antinomian Press, 11 October 2012.]

Book: 8½ x 11 inches (oblong). 18 leaves. Stapled in the upper left had corner. Laser printed in black ink on blue paper in an edition of 7 copies.

FIRST EDITION, first issue. Printed and distributed for free as part of the project that bears the same name. Printed at SFMoMA for *Ben Kinmont: Prospectus*. Includes a project description and a numbered list of items in the project archive to date. Handwritten date and number of copies on colophon page.

I 67 PROJECT SERIES: Félix Fénéon. Paris: Antinomian Press, 21 May 2014.

Book: 11 x 8 ½ inches (oblong). 25 leaves. Stapled in the upper left hand corner. Photocopied in an edition of 25 copies.

Second Edition, third issue. Printed by Air de Paris and distributed for free during Kinmont's exhibition *Sometimes you must close a door to enter another room* at Air de Paris. (First edition, first issue: AP 84.)

I 68 BEN KINMONT, BOOKSELLER California Book Fair 2016. Sebastopol: Antinomian Press, 2016.

Broadside: 17 x 11 inches. Text in black ink with color reproductions of watercolor graphs, printed on glossy photo paper in two variants. Centuries color coded in horizontal lines. Manuscript corrections in black ink. This variant was laser printed by Sprint Copy Center in an edition of 25 copies.

FIRST EDITION. A book fair list given away for free during the California International Antiquarian Book Fair at the Pasadena Convention Center on February 12th-14th 2016. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 69 BEN KINMONT, BOOKSELLER California Book Fair 2016.

Sebastopol: Antinomian Press, 2016.

Broadside: 17 x 11 inches. Text in black ink with color reproductions of watercolor graphs, printed on glossy photo paper in two variants. Centuries represented by an abstract form. Manuscript corrections in black ink. This variant was digitally printed by Sprint Copy Center in an edition of 5 copies.

FIRST EDITION. A book fair list given away for free during the California International Antiquarian Book Fair at the Pasadena Convention Center on February 12th-14th 2016. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I70 THE ANTINOMIAN PRESS: Sometimes you must close a door to enter another room. Sebastopol: The Antinomian Press, 22 March 2016.

Broadside: 16 x 20 inches. Ornamental borders and one reproduction of an engraving. Black and red ink on cream-colored paper. Printed letterpress by Patrick Reagh in an edition of 200 copies.

FIRST EDITION. A broadside reprinting a poem and engraving from Benjamin Spencer's *Chrysomeon, a golden meme* (London, 1659) from the Kinmont collection of 17th-century radical English literature. It is from this engraving that Kinmont took the image for the Antinomian Press logo. First distributed for free at the New York Antiquarian Book Fair on April 7th-10th 2016. *Sometimes you must close a door to enter another room* is also the title of Kinmont's exhibition at Air de Paris in 2014.

I71 PROJECT SERIES: Lee Lozano. NYC: Agency [Antinomian Press], 1998 [6 April 2016].

Book: 8½ x 11 inches (oblong). One color reproduction tipped in and one five dollar bill stamped in red ink with the Antinomian Press logo stapled in. 24 leaves, stapled in the upper left-hand corner. Hand numbered on colophon page. Black ink on white paper. Printed at Printed Matter in New York City in an edition of 30 copies.

Second Edition. First-ever transcription of Lozano's notebooks, compiled with assistance from Jaap Van Liere and Lozano. Copies were sold at the time of printing for \$5, the amount of the stapled-in bill. The use of the bill was a reference to Lozano's "Real Money" piece. This was the first time actual currency was used to illustrate the publication. (First edition, first issue: AP 9.)

I72 INVENTORY LIST: I am for you archive. [Paris: Antinomian Press, 16 April 2016].

Book: 8¼ x 11¾ inches (oblong). [15] leaves, stapled in the upper left corner. Black

ink on white paper. Printed in an edition of 25 copies.

FIRST EDITION. Issued as part of the project that bears the same name. Printed and distributed for free as part of the archive's exhibition at Air de Paris in April of 2016. Includes a project description and the archive inventory list to date.

I73 PROJECT SERIES: Lee Lozano. NYC [Paris]: Agency [Antinomian Press], 1998 [17 April 2016].

Book: 8¼ x 11¼ inches (oblong). One color reproduction tipped in and one five euro bill stamped in red ink with the Antinomian Press logo stapled in. 24 leaves, stapled in the upper left-hand corner. Black ink on white paper. Printed and assembled at Section 7 in Paris in an edition of 30 copies. Preserved in a stiff white envelope with the Antinomian Press logo printed in red ink.

Third edition. First-ever transcription of Lozano's notebooks, compiled with assistance from Jaap Van Liere and Lozano. Copies were sold at the time of printing for €5, the amount of the stapled-in bill. The use of the bill was a reference to Lozano's "Real Money" piece. (First edition, first issue: AP 9.)

I74 PROJECT SERIES: Christopher D'Arcangelo. Paris: Antinomian Press, 2005 [17 April 2016].

Book: 8¼ x 11¼ inches (oblong). One color reproduction tipped in and numerous black and white illustrations in the text. [30] leaves, stapled in the upper left-hand corner. Printed in an edition of 7 copies.

FIRST EDITION, eleventh issue. This issue is lacking the chronology section. Printed for the reactivation of *I am for you* by graduate students from the museum studies program (MAE) at the University of Rennes at Place de la République. At the time, there were thousands protesting the new labor laws in France and having public discussions as part of Nuit Debout. This publication was distributed for free at a labor rights demonstration at Place de la République. (First edition, first issue: AP 40.)

In French and English.

I75 STUDENT SERIES: MAE, Université Rennes 2 or, a history of curatorial practices that never occurred. [Rennes:] Antinomian Press, [18 April] 2016 [2016].

Book: 8 ½ x 11 inches (oblong). 38 leaves. Stapled in the upper left-hand corner. Photocopied in an edition of 200 copies.

FIRST EDITION. This publication is the result of Kinmont's workshop with graduate students at the University of Rennes in the curatorial program Master professionnel des Métiers et Arts de l'Exposition (MAE). The students were given an assignment to write

a short biographical paragraph on an imaginary curator of their choosing. The curator could have lived in any time period and location. The students were to describe an exhibition organized by this curator culminating in a list of alternative curatorial practices in history that never happened. All of the imaginary exhibitions were to address the issue of urgency. This assignment was done concurrently with *Ben Kinmont: We are a multitude*, an exhibition organized by the same students. Copies of the publication were given to students at the end of the workshop.

In French and English.

I76 TOWARDS a definition of project art. Rennes: Antinomian Press, 19 April 2016.

Flyer: 8¼ x 11¾ inches. Photocopied in an in an edition of approximately 50 copies.

Second Edition, first issue. Handouts were printed and distributed for free at Kinmont's talk at the curatorial program MAE (Master professionnel des Métiers et Arts de l'Exposition) at the University of Rennes. The texts were first distributed at Kinmont's talk at the Art Institute of Chicago in 2013. Handwritten date and location. (First edition: AP 204.)

I77 OUR CONTRACT; or, some thoughts on archive ownership and exhibition. Rennes: Antinomian Press, 19 April 2016.

Flyer: 8¼ x 11¾ inches. Photocopied in an in an edition of approximately 50 copies.

Second Edition, first issue. Handouts were printed and distributed for free at Kinmont's talk at the curatorial program MAE (Master professionnel des Métiers et Arts de l'Exposition) at the University of Rennes. The texts were first distributed at Kinmont's talk at the Art Institute of Chicago in 2013. Handwritten date and location. (First edition, first issue: AP 205.)

I78 PROJECT SERIES: Seth Siegelau. Sebastopol: Antinomian Press, [21 June] 2016.

Book: 8½ x 11 inches (oblong). 6 full-page color illustrations in the text. 48 leaves. Printed digitally in an edition of 25 copies.

FIRST EDITION. An interview between Ben Kinmont and Seth Siegelau conducted in 2011. The discussion focuses on Siegelau's activity as a book collector, publisher, bibliographer, and dealer of antiquarian books in the history of textiles. Copies were given to friends.

I79 PROJECT SERIES: Archive Contracts. Paris [Chicago]:

Antinomian Press, 2005 [6 August 2016].

Book: 8 ½ x 11 inches (oblong). One black and white illustration. 10 leaves. Stapled in the upper left-hand corner. Printed in an edition of 25 copies.

Second Edition. Printed and distributed for free at 2300 South Indiana Avenue in Chicago on the occasion of *740 GL*, a one night event organized by Sam Grossinger in an abandoned auto-related building. The text describes the exhibition, ownership, and handling of Kinmont's project archives. (First edition, first issue: AP 47.)

In French and English.

I80 AN IMAGINARY Customer. [Berkeley: Antinomian Press, October 2016.]

Small Broadside: 7 x 5 inches. Printed letterpress by Richard Siebert in black ink on Nideggen paper in an edition of 50 copies.

FIRST EDITION. A small broadside depicting a man sitting on a wine barrel, one pocket is full of food; another shows bottles of wine sticking out; and the third holds three clay pipes. The man's face is hidden by a book, the title of which is *De broditorum usu et honestate chopinandi*. Such a book has never existed; however, it is the 16th book in Rabelais' imaginary library at the Abbaye de St. Victor (see *Gargantua*, book 2 chapter 7, c. 1532). Distributed for free at the London book fair INK on October 21st-22nd 2016. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I81 GASTRONOMY List Fall 2016. [South Freeport: Antinomian Press, 22 November 2016.]

Book: 7½ x 5 inches. One illustration and numerous ornaments in the text, 142, [2] pp. (including printed wrappers). Perfect bound. Decorative wrappers. Printed offset by the Ascensius Press in an edition of 500 copies.

FIRST EDITION. A list of books on gastronomy, all of which are priced under \$1000. The upper wrapper is a publisher's catalogue and the lower wrapper is a bibliography of recent press about the bookstore. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I82 PROJECT SERIES: Christopher D'Arcangelo. Paris [Los Angeles]: Antinomian Press, 2005 [19 March 2017].

Book: 8½ x 11 inches (oblong). Numerous black and white illustrations in the text. [30] leaves stapled in the upper left-hand corner. Black ink on blue paper. Edition information printed on white paper and tipped in on colophon page. Printed in an edition of 120 copies.

FIRST EDITION, twelfth issue. This issue is lacking the chronology section. Printed and distributed as part of the exhibition *You may add or subtract from the work: On the work of Christopher D'Arcangelo and Michael Asher* at Mackey Apartments Garage Top Gallery in Los Angeles, curated by Simon Leung and Sébastien Pluot. (First edition, first issue: AP 40.)
In French and English.

I 83 GASTRONOMY. A Catalogue of books & manuscripts on cookery...1505-1879...Catalogue fifteen. [Sebastopol: Antinomian Press, 31 May] 2017.

Book: 7 ½ x 5 inches. 3 p.l., 161, [1] pp. Numerous illustrations throughout, some full-page. Perfect bound with printed orange and grey wrappers. Printed letterpress by Patrick Reagh in an edition of 500 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 84 THIS ISN'T IT. Noisy le Sec. [Noisy-le-Sec: Antinomian Press, 21 September], 2017.

Flyer: 8¼ x 11¼ inches (oblong). Project description printed in black ink on white paper. Printed in an edition of 300 copies.

FIRST EDITION. Issued as part of the project *This isn't it. Noisy-le-Sec*. Printed for free distribution during the exhibition *House of Stone* at La Galerie; only approximately 50 copies were taken.

In French and English.

I 85 STUDENT SERIES: This isn't it. Noisy-le-sec. Noisy-le-Sec: [Antinomian Press], [2 December] 2017.

Book: 8¼ x 11¼ inches (oblong). 41, [4] leaves. Numerous color reproductions of students' artwork and photographs throughout. Deflated balloon stapled in the upper left-hand corner. Printed in an edition of 16 copies.

First Edition issued as a proof for private distribution among students only. Issued as part of the project *This isn't it. Noisy-le-Sec*. This publication was the result of Kinmont's workshop with students at Jacques Prévert middle school in Noisy-le-Sec in the context of the exhibition *House of Stone* at La Galerie. Students asked participants in their school and community to think about something that isn't art while blowing up a balloon. The balloons were then installed in the museum for the duration of the show. When the show ended, this publication was assembled with one of the project's balloons stapled to the first page of each copy.

In French and English.

I 86 STUDENT SERIES: *This isn't it. Noisy-le-sec. Noisy-le-Sec:*
Antinomian Press, [14 December] 2017.

Book: 8¼ x 11¼ inches (oblong). 41, [5] leaves. Numerous color reproductions of students' artwork and photographs throughout. Deflated balloon stapled in the upper left-hand corner. Printed in an edition of 51 copies.

FIRST EDITION for public distribution. Issued as part of the project *This isn't it. Noisy-le-Sec.* This publication was the result of Kinmont's workshop with students at Jacques Prévert middle school in Noisy-le-Sec in the context of the exhibition *House of Stone* at La Galerie. Students asked participants in their school and community to think about something that isn't art while blowing up a balloon. The balloons were then installed in the museum for the duration of the show. When the show ended, this publication was assembled with one of the project's balloons stapled to the first page of each copy. Copies were given away to people involved in the project. (First private edition: AP 185.)

In French and English.

I 87 GASTRONOMY. A catalogue of books & manuscripts on
cookery... 1555-2018... Catalogue sixteen. [Sebastopol & Austin,
Antinomian Press, May] 2018.

Book: 7½ x 5 inches. 4 p.l. [including the initial blank], 173, [1], [2 – blank] pp. Wrappers printed letterpress in three colors by Patrick Reagh in Sebastopol; text pages printed letterpress in black ink by Bradley Hutchinson in Austin. Printed in an edition of 250 copies.

FIRST EDITION. Note: the colophon mistakenly dates the year as "2016;" this is a typo. This was the first bookseller catalogue to be printed without illustrations. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

I 88 EDIBLE BIBLIOPHILIA. Sebastopol: Antinomian Press, [18
January] 2018.

Book: 8½ x 11 inches. Frontispiece and illustrations in the text. 2 p.l. (including frontis.), 21, [2], [1 – blank] pp. Saddle-stitched into light blue wrappers. Tipped in paragraph on p. [22]. Printed in black ink in a numbered edition of fifty copies.

FIRST EDITION, for private distribution. This publication came out of a talk Kinmont gave to the Book Club of California in 2017. This edition was for distribution to friends. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

I 89 EDIBLE BIBLIOPHILIA. Sebastopol [& Austin]: [Antinomian Press, 1 May] 2018.

Book: 7 ½ x 5 inches. Tipped in frontispiece. 3 p.l., 20, [1 - blank], [1] pp. Hand-sewn decorative wrappers. Wrappers printed letterpress in three colors by Patrick Reagh; text pages printed letterpress in black by Bradley Hutchinson. Printed in an edition of 250 copies.

FIRST EDITION, for public distribution. This publication came out of a talk Kinmont gave to the Book Club of California in September 2017. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. (See AP 188.)

See AP 203

I 90 BOOKS & MANUSCRIPTS offered for sale by Ben Kinmont, Bookseller. Sebastopol: Antinomian Press, 2018.

Broadside: 19 x 13 inches. Black ink on white paper. Printed by Sprint Copy in an edition of 100 copies.

FIRST EDITION. A list of books and manuscripts Kinmont offered for sale at the York National Book Fair on September 14th-15th 2018. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I 91 BOOKS, menus & ephemera. London: Antinomian Press, [October] 2018.

Broadside: 16½ x 12 inches. Color and black ink on white paper. Printed recto and verso on a Risograph machine by Calverts in an edition of 100 copies.

FIRST EDITION. A list of books, menus, and ephemera Kinmont offered for sale at the Chelsea Rare Book Fair in London on November 2nd-3rd 2018. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. Two copies. This broadside contains the first mention of Mary Everard.

I 92 COOKERY BOOKS, manuscripts, & menus. Austin: Antinomian Press, [November] 2018.

Broadside: 20 x 13¼ inches. Red and black ink on laid paper. Printed letterpress by Bradley Hutchinson in an edition of 100 copies.

FIRST EDITION. A list of books, manuscripts, and menus Kinmont offered for sale at the Boston International Antiquarian Book Fair, on November 16th-18th 2018. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I93 QUOTES for the lecture “Printing, Pestilence, and Survival: A 17th-Century Example” by Brooke Palmieri. Paris: [Antinomian Press], 12 April 2019.

Flyer: 8¼ x 11¾ inches. Laser printed recto verso in an edition of 50 copies.

FIRST EDITION. Compiled quotes and lecture notes by Brooke Palmieri. Distributed at Palmieri’s presentation with Kinmont at the Fondation Ricard in Paris.

I94 PROJECT SERIES: Seth Siegelaub. Sebastopol [Manhattan]: Antinomian Press, 2016 [6 September 2019].

Book: 8½ x 11 inches (oblong). 6 full-page color illustrations in the text. 48 leaves. Printed digitally in an edition of 50 copies.

FIRST EDITION, second issue. An interview between Ben Kinmont and Seth Siegelaub conducted in 2011. The discussion focuses on Siegelaub’s activity as a book collector, publisher, bibliographer, and dealer of antiquarian books in the history of textiles. Printed for the Brooklyn Antiquarian Book Fair on September 7th-8th 2019. City, date, and number out of 50 handwritten on colophon page. Brooklyn Antiquarian Book Fair Antinomian Press logo rubber stamped in red ink on colophon page. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. (First edition, first issue: AP 178.)

I95 PROJECT SERIES: Lee Lozano. NYC [Brooklyn]: Agency [Antinomian Press], 1998 [7 September 2019].

Book: 8½ x 11 inches (oblong). One five dollar bill stapled in. 24 leaves. Stapled in the upper left-hand corner. Laser printed in black ink on white paper in an edition of 50.

Fourth edition. First-ever transcription of Lozano’s notebooks, compiled with assistance from Jaap Van Liere and Lozano. Copies were sold at the time of printing for \$5, the amount of the stapled-in bill. The use of the bill was a reference to Lozano’s “Real Money” piece. Printed in Ben Kinmont’s booth during the Brooklyn Antiquarian Book Fair on September 7th-8th 2019. City, date, and number out of 50 handwritten on colophon page. Brooklyn Antiquarian Book Fair Antinomian Press logo rubber stamped in red ink on colophon page. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*. (First edition, first issue: AP 9.)

I96 PROJECT SERIES: Christopher D’Arcangelo. Paris [Brooklyn]:
Antinomian Press, 2005 [8 September 2019].

Book: 8½ x 11 inches (oblong). Tipped in original color photograph on first leaf. Black and white illustrations in the text. 30 leaves. Stapled in the upper left had corner. Laser printed in an edition of 50 copies.

FIRST EDITION, thirteenth issue. Printed in Ben Kinmont’s booth during the Brooklyn Antiquarian Book Fair on September 7th-8th 2019. City, date, and number out of 50 handwritten on colophon page. Brooklyn Antiquarian Book Fair Antinomian Press logo rubber stamped in red ink on colophon page. This is the first time an original photograph was included in the publication. Photograph by Bruno Serralongue. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I97 THERE is also a need oustide of here. [Sebastopol: Antinomian
Press, September 2019.]

Book: 8½ x 11 inches. [1], [1-blank], [22]. Saddle-stitched, printed offset in black and white in an edition of 100.

FIRST EDITION. A group of works about feeding the poor, economic precarity, affordable recipes, and human rights, with a selection of Antinomian Press publications. Exhibited by Kinmont at the Brooklyn Antiquarian Book Fair on September 7th-8th 2019. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I98 BEN KINMONT’S Books and Manuscripts. [Sebastopol:
Antinomian Press, October 2019.]

Book: 8½ x 11 inches .[1], [1-blank], [32], [1-blank], [1]. Saddle-stitched. Printed offset in color and black and white in an edition of 15.

FIRST EDITION. List of books to be exhibited and offered for sale at the book fair Rare Books LAX on October 5th-6th 2019. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family*.

I99 BEN KINMONT’S Books and Manuscripts. [Sebastopol:
Antinomian Press], 15 November 2019.

Book: 8½ x 11 inches. [1], [1-blank], [41], [1-blank] pp. Saddle-stitched. Printed offset in color and black and white in an edition of 25.

FIRST EDITION. List of books to be exhibited and offered for sale at Boston Antiquarian Book Fair on November 15th-17th 2019. Given away for free during the fair. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your*

family.

200 PROCLAMATION: equality liberty fraternity. [Sebastopol: Antinomian Press, 5 October 2019].

Broadside: 10½ x 16½ inches. Black ink on white paper. Printed offset in an edition of 100 copies.

FIRST EDITION. A facsimile of an exceptionally rare and wonderful political broadside, from the press of Richard Lee, also known as “Citizen Lee.” Richard Lee was an abolitionist, a member of the London Corresponding Society, and a radical poet. Like the antinomians of the mid-17th century, he believed in the unity of the believer with the divine. Also, like those earlier radicals, he argued for greater equality and a leveling of society. Distributed for free at Rare Books LAX on October 5th-6th 2019. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

201 AN EXHIBITIO CHIMÆERICA; or, the true Leveller’s cabinet unearthed. [Sebastopol: Antinomian Press, 6 June 2019].

Broadside: 10¼ x 16½ inches. Black ink on light blue paper. Printed risograph by Calverts, “a common ownership workers’ cooperative” in London, in an edition of 100 copies.

FIRST EDITION. The digital transcription of a broadside written by Kinmont and dated 28 November 1757. (The original broadside was printed for Kinmont with lead type on 18th century paper by the Arion Press, San Francisco.) The first part describes the discovery of a pyxide box that had been hidden in a Cambridge University library, followed by a quote from George Thomason, a bookseller in 17th century London who collected radical pamphlet material. The second part of the broadside is a catalogue of what was found in the pyxide, including seven books which reference Antinomian thought, the life of Mary Everard, and debates concerning art and democracy. Distributed for free at Firsts: London’s Rare Book Fair on June 7th-9th 2019. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

202 GASTRONOMY. A catalogue of books & manuscripts on cookery...c.1175-2006...Catalogue seventeen. Austin: Antinomian Press, 7 October 2020.

Book: 7½ x 5 inches. 1 p.l. [blank], viii, 253, [2], [3 – blank] pp. Wrappers printed letterpress in three colors and text pages printed letterpress in black ink by Bradley Hutchinson in Austin. Printed in an edition of 300 copies.

FIRST EDITION. Issued as part of the project *Sometimes a nicer sculpture is to be able to provide a living for your family.*

203 20 JANUARY 2017. The New York Times. [Antinomian Press], 7 September 2018, page A5. [With:] The Washington Post. [Antinomian Press], 7 September 2018, page A2. [With:] The Los Angeles Times. [Antinomian Press], 26 October 2018, page A10. [With:] The Modesto Bee. [Antinomian Press], 28 October 2018, page A3. [With:] The Orange County Register. [Antinomian Press], 28 October 2018, page 12. [With:] The Fresno Bee. [Antinomian Press], 28 October 2018, page 17A. [With:] The San Diego Tribune. [Antinomian Press], 28 October 2018, page A10.

A newspaper project. Printed in The New York Times, The Washington Post, Los Angeles Times, The Modesto Bee, The Orange County Register, The Fresno Bee, and the San Diego Tribune. Dimensions vary.

First and Only Edition. *20 January 2017** was conducted during the final months leading up to the U.S. mid-term elections in 2018. As a work, it is comprised of seven advertisements that ran in various newspapers. The first two were in the New York Times and Washington Post, two American newspapers with a broad national distribution. The other five ads were placed in California newspapers which served communities and congressional districts where there was a Republican incumbent, but the Democratic challenger had a chance to win. Before the election, the Republicans controlled the House of Representatives. The mid-term election was a success for the Democrats as they achieved a House majority. This victory was due (in part) to the addition of seven seats from congressional districts in California.**

The Los Angeles Times ad first appeared one day earlier (on page A8) but had to be reprinted due to a layout error on the newspaper's part that resulted in a portion of the tool-line being cropped away.

*January 20th, 2017 is the date on which Donald Trump began his term in office.

** The California congressional districts which switched from Republican to Democrat were districts 10, 21, 25, 39, 45, 48, and 49.

204 TOWARDS a definition of project art. Chicago: Antinomian Press, 13 November 2013.

Flyer: 8¼ x 11¼ inches. Edition size unknown.

FIRST EDITION, first issue. Distributed at Kinmont's talk, *Being & Power; or, strategies for an alternative practice*, at the Art Institute of Chicago in 2013.

205 OUR CONTRACT; or, some thoughts on archive ownership and exhibition. Chicago: Antinomian Press, 13 November 2013

Flyer: 8¼ x 11¾ inches. Edition size unknown.

FIRST EDITION, first issue. Distributed at Kinmont's talk, *Being & Power; or, strategies for an alternative practice*, at the Art Institute of Chicago in 2013.

206 TOWARDS a definition of project art. San Francisco: Antinomian Press, 22 October 2014.

Flyer: 8¼ x 11¾ inches. Edition size unknown.

FIRST EDITION, second issue. Distributed at Kinmont's talk at the Book Club of California in 2014.

207 STUDENT SERIES: Les Écoles de Beaux-Arts d'Angers, Bourges et Valence or, considerations towards an art practice concerned with hardship. [Antinomianpress.org, 2021.]

Book: 8½ x 11 inches (oblong). 21 leaves.

First Web Edition. (First edition: AP 59.)
In French and English.

208 STUDENT SERIES: Agency. [Antinomianpress.org, 2021.]

Book: 8½ x 11 inches (oblong). 32 leaves.

First Web Edition. (First edition: AP 126.)

209 [Drop title:] STUDENT SERIES: Galileo High School. [Antinomianpress.org, 2021.]

Book: 11 x 8½ inches. [4] pp.

First Web Edition. (First edition: AP 137.)

210 Towards a definition of project art...Ethical considerations in project art. [Antinomianpress.com, 2005-2021.]

Flyer: 11 x 8 ½ inches.

FIRST EDITION and First Web Edition. This catalytic text that explores the definition of project art as well as some ethical concerns surrounding such a practice. This text has

evolved and changed over many years with the help of various students, friends, cultural anthropologists, curators, artists, and the public. This current version was partially rewritten in March of 2021 for use in a slideshow on the homepage of Benkinmont.com.

Web editions of catalytic texts are not usually included in the bibliography, but this flyer is included because it is also the first edition of this version of the text.

2 I I The Antinomian Press. [Antinomianpress.com, 2 April 2021.]

Book: 11 x 8½ inches. [58] pp. One black and white illustration in the text.

FIRST EDITION and First Web Edition. The third bibliography of the Antinomian Press. Covering the first twenty-six years of the Press (1996–2021), each item is described in terms of its format, pagination, and edition size as well as a brief explanation of each publication's original point of distribution. (See AP 158).

2 I 2 STUDENT SERIES: MAE, Université Rennes 2 or, a history of curatorial practices that never occurred. [Antinomianpress.com, 2 April 2021.]

Book: 8 ½ x 11 inches (oblong). 38 leaves.

First Web Edition. (First edition: AP 175.)
In French and English.

2 I 3 PROJECT SERIES: Seth Siegelaub. [Antinomianpress.com, 2 April 2021.]

Book: 8½ x 11 inches (oblong). 6 full-page color illustrations in the text. 48 leaves.

First Web Edition. (First edition: AP 178.)

2 I 4 STUDENT SERIES: This isn't it. Noisy-le-sec. [Antinomianpress.com, 2 April 2021.]

Book: 8¼ x 11¾ inches (oblong). 41, [4] leaves. Numerous color reproductions of students' artwork and photographs throughout.

First Web Edition. (First private edition: AP 185; First edition for public distribution: AP 186.)
In French and English.