



The HELLMAP ATLAS is in essence a geography of Hell inspired by Sandro Botticelli's drawings for an unrealized edition of Dante's *Inferno*. The pit, a timeless archetype of the Abyss, inspired Didier's images and my text which is a peroration by Mammon addressed to the speculators and investors that profited from the Granite Mountain / Speculator Mine in Butte, Montana, where, on June 8, 1917, 168 miners suffocated to death below ground. At the time the mine was in full-production to supply the infernal engines of war with valuable and much needed copper.

Our hellmap (metalurgic, theologic, and politic) depicts the overburden of neediness, corruption, and greed that our service to empire and war entails. Today we can speak of mining the ocean-beds, asteroids, and even Mars without exceeding technological credulity. I cannot help but think of a slogan I saw painted on a mining tractor in Winnemucca, Nevada: "EARTH FIRST! We can mine the other planets later" — Shall we burn the earth on our joyride to the heavens?

THE ATLAS printed for Earth Overshoot Day, is a collaboration between Peter Rutledge Koch and Didier Mutel. The text by Peter Rutledge Koch was printed at Peter Koch Printers in Berkeley. The etchings were engraved by Didier Mutel and printed at Atelier Didier Mutel in Orchamps.

The edition consists of a suite of four intaglio and letterpress prints composing a single map, a title page, two artist's statements, and a colophon. The portfolio was constructed by John DeMerritt Bookbinder.

Fifty copies, numbered from 1/50 to 50/50 are for sale.

\$ 3,500 £ 3,200