

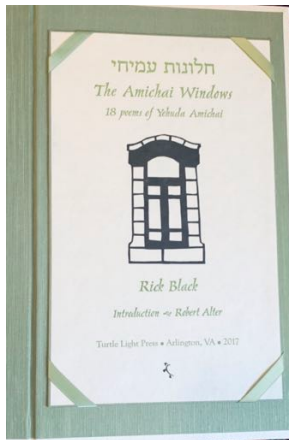
## Lux Mentis, Booksellers

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

### A Selection of Book Arts and Design Bindings

1. Amichai, Yehuda [poet]; Black, Rick [artist]. **The Amichai Windows.** Arlington, VA: Turtle Light Press, 2017. Limited Edition. Tight, bright, and unmarred.

Numbered limited edition, this being 6 of 18 copies. Printed on handmade paper with deckled edges, with gold leaf highlights and blind embossments in some of the designs. The collection of triptychs and a 28 page guide are housed in a box enclosure shaped like a Jerusalem window. Fine in Fine Archival Box. Hardcover. (#10483)



\$9,500.00

*A compilation of 18 unbound triptychs and a catalogue inside a double drop-spine enclosure. The work explores love, war, and being Jewish in the 20th century. Amichai's work, often considered for the Nobel Prize in Literature, explores family, love and war. Black, having fallen in love with Amichai's poetry, spent ten years creating this remarkable work. Blending of some of Amichai's original, handwritten poems with collaged images of Jewish history and life drawn from archives around the world.*

Aharon Yermiyahu Taub, in his review for the *American Jewish Libraries* newsletter, stated; "a towering achievement in American arts and letters, the culmination of a decade of reflection, research, translation, and artistic imagination and a breathtaking exploration of literary and visual poetics." [AJL. News, Feb/March 2018, Vol. VIII, No. 1]. Recent winner of the Isaac Anolic Jewish Book Arts Award.

"Almost every aspect of *The Amichai Windows* is symbolic. From the simulacrum enclosure of a Jerusalem

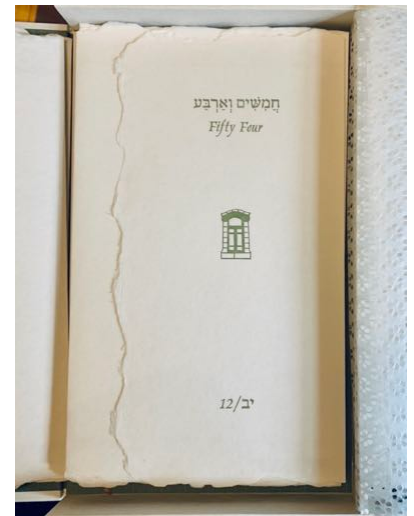
window to the texture of papers that evoke Jerusalem stone, from the olive green color meant to evoke the Jerusalem landscape to blind embossment of a Jewish star—I am always evoking meaning in a multiplicity of ways.

Over the past ten years making *The Amichai Windows*, I wanted people to experience this artist book not only by reading the poems but by lifting a curtain, handling the papers, touching the blind embossment. Aside from playing with the visibility of images in a window, I am also toying with the materiality of the book itself.

I spun my own metaphors out of Amichai's poems. I also mirrored Amichai's own process of combining images from different places and time periods in my collages. These multi-layered spreads—which include letterpressed poems, blind-embossed images, gold leaf, tipped-on papers and botanicals—function like dreamscapes, thus creating additional layers of meaning.

... In addition, you'll see a torn bit of super, the fine mesh that helps from the spine of a book. I am using the bookmaker's material as a metaphor for the burning of books that occurred in Nazi Germany. I am also toying here with the word itself, "super," and the idea of racial superiority.

I hope *The Amichai Windows* will resonate deeply for you." [Artist statement]



## BOOK ARTS AND DESIGN BINDINGS

2. Bradbury, Ray; Fontcuberta, Joan [artist]. **Fahrenheit 451** [Artist Book]. México: Trocon-Letayf & Campbell, 2020. Limited Edition. Tight, bright, and unmarred. Presentation: Walnut box container showing an original book burned by the artist, protected with an acrylic cover. Size: 40 x 28 x 11 cm

Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm.

1 book with texts by the author and photos that document the text itself and the burning action, bound in cartonné with seams for loose sheets.

1 evidence bag with the burned book ashes. 1 metal box with a USB stick that shows the action of the books burning. Multi-faceted work, including sculptural, photographic, digital, and printed elements. np. Illus. (color plates). Numbered, limited edition of 20 copies, signed by the artist. Fine. Mixed Media. (#10522)

\$7,500.00

*"Through the Fahrenheit 451 project, Joan Fontcuberta carries out the symbolic action of burning 451 copies of the famous novel of the same name, in various languages. Unlike Bradbury's argument, in this case, the books are not totally destroyed by the flames but rescued before turning to ashes. On the*

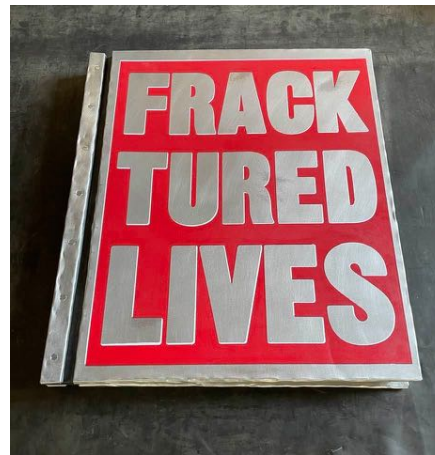
*occasion of the commemoration of the author's centenary, the Bradbury Year (2020), and in the words of Joan Fontcuberta, the current reality begins to look dangerously like this great dystopic novel...*

*"The novel Fahrenheit 451 is the one that best indicates the inverse dependence between the culture of books and totalitarianism, a totalitarianism that is no longer a distant ghost but a reality manifested by the rebirth of the extrema right in Europe and Spain In 'Fahrenheit 451' the victims are the books, which are the access routes to cultivated intelligence, knowledge and free thought. " The*



*books in this portfolio of work are victims of the flames, but they are also survivors. Despite the violence they suffer, they endure, albeit with sequels and scars. "The censorship is definitely not consummated, but the burned covers testify to the damage of the aggression".*

*"The edition consists of a certificate of authenticity signed by the artist. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition". " [Publisher's Statement]*



3. Castrucci, Andrew [ed]; Sandlin, David; Ono, Yoko; Coe, Sue; Guthrie, Woody; et al [text and art]. **Fractured Lives: An Urban & Rural Collective.**

New York: Bulletspace, 2021. Limited Edition. Tight, bright, and unmarred. Full embossed metal binding, red ink,

plywood boards, post-bound, rubber hinges. 21x24x2" [25 pounds]. 36pp of text, 65 silkscreened images. Illus. (color and b/w plates). All posters signed by the artists. Numbered limited edition of 50 copies. Fine in Fine Rubber Wrapper.. Hardcover. (#10616) \$9,500.00

*It took nearly a decade to bring this remarkable urban/rural art project to fruition. 177 artists, writers, and fracktivists contributed between 2010 and 2020.*

*Contributors are listed below but notably include: John Fekner, Anton Van Dalen, Sue Coe, David Sandlin, Tom McGlynn, Yoko Ono, Ellen Cantarow, Alexandra Rojas,*





## BOOK ARTS AND DESIGN BINDINGS

YOON DEOK JANG "No Fracking NY"  
 DORAN FLAMM "Flaming Cocktail"  
 SEHEE LEE "Frack You"  
 IGOR LANGSHTEYN "Secret Formulas"  
 SEYOUNG PARK "Hard Hat"  
 CAROLINA CAICEDO "Shell"  
 FRANCESCA TODISCO "Up in Flames"  
 CURTIS BROWN  
 "Not in my Fracking City"  
 WOW JUN CHOI "Cracking"  
 JENNIFER CHEN "Dripping"  
 LINA FORSETH "Water Faucet"  
 NICHOLAS PRINCIPE "Money"  
 ANDREW CASTRUCCI "F-Bomb"  
 MICHAEL HAFFELY "Liberty"  
 JUN YOUNG LEE "No Fracking Way"  
 MORGAN SOBEL "Scul and Bones"  
 JAYPON CHUNG "Life Fracktured"  
 GABRIELLE LARRORY "Drops"  
 CHRISTOPHER FOXX "The Thinker"  
 KHI JOHNSON "Government Warning"  
 DANIEL GIOVANNIELLO "Make Sure to Put One On"  
 DAVID SANDLIN "Frackicide"  
 KIRSTEN KARKANEN "Your Waters Fracked"  
 JOHN KIM "H2O"  
 VICTORIA MOYA "Grocery List"  
 CHRISTOPHER ALBORANO "Fire/Water"  
 BEN GRANDGENETT "U.S. Drinking Water"  
 CORIN TRACHTMAN/SEAN MITCHELL "...but Not a Drop to Drink."  
 ITALO ZAMBONI "Halliburton Loophole"  
 BRANDIE FERREIRA "700 Chemicals"  
 BEN JURA "War"  
 WALTER SIPSER "Pipeline"  
 SUE COE "NY Bans Fracking"  
 ANDREW CASTRUCCI "Zero Sense"  
 FEKNER/CASTRUCCI "NY+DK 4EVER"  
 WALTER SIPSER "Arm"  
 WALTER SIPSER "Bad Trade"  
 JOSSELIN ACTERE "WTR"

4. Cordeiro, Ana Paula. **Caxixis-New York: ruas Comuns Common streets.** Bahia, Brazil, 2003. Unique. Cedar wooden boards, onlaid images, caterpillar stitch decorative elements, mixed media, 35mm mounted prints, matting faces are pasted cotton cheesecloth, silkscreened elements; housed with ephemera material in a custom-fitting linen covered box. 4to. np. Illus. (color and b/w plates). Signed by the author. Fine in Fine Archival Box. Hardcover. (#9988) \$4,000.00

*Extraordinarily strong exploration of immigrant life. "This one was my first artist book Caxixis-New York: a parallel between street fairs in New York City and a remote small town in northeast Brazil. The photographs*

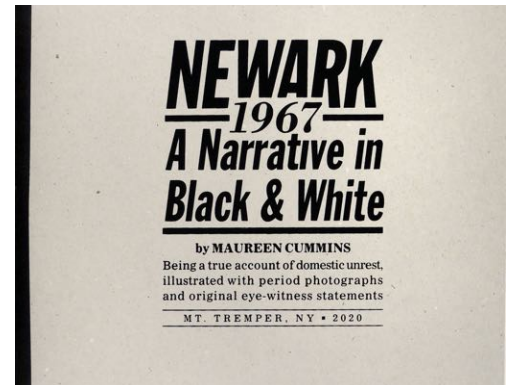
*taken as soon as I came to New York reflect the psyche of my first moment arriving abroad, and having learned to look at the world that way, I assigned myself the task of incorporating this quality of otherness to my own origins. Shown side by side, these two essays form a parallel between street fairs in New York City and a remote small town in northeast Brazil.*

*The resulting body of work resulted in a solo show in my native city; this book was a companion piece. Having no bindery at home, it was made in my mother's kitchen using whatever materials I could find around. The hand of the maker sure shows: the original 35mm images were acrylic-medium-transferred to the pages. It is a low-tech process that involves vast amounts of rubbing. In addition, a few of the images were silk-screened.*

*A book dealer asked me to get together some ephemera related to the show – that was when I realized: I have been doing this for so long, now there is even history to it..." [Artist Statement]*

5. Cummins, Maureen.  
**NEWARK EXTRA! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-**

**witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black ink lettering, cut out elements, printed natural boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition, this being 17 of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps. (#10595) \$2,500.00





## BOOK ARTS AND DESIGN BINDINGS

*"One day, to everyone's astonishment, someone drops a match in the powder keg, and everything blows up."*

[James Baldwin]

*"Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination—in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured.*

*Driven by her own family's story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover, six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark's racist playbook were repeated again and again: in the form of enforced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, "insurrection," "left-wing radicals," and clarion calls for "law and order."*

*Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: "The Newspaper Stories," "John Smith's Story," "The Activists' Story," "The Law Enforcement Story," "The Black Survival Story," "The Firemen's Stories," "The Eyewitness Stories," "The Grand Jury Story," "The Mother's Story," and "My Father's Story."*

*On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, "high" and "low," the*

*protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison's "Invisible Man." A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase "domestic unrest." [Artist statement]*

*All text and imagery in*

*"Newark 1967: A Narrative in Black and White was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukuushi paper for spine-lining and hinges. Period photographs of Cummins and her family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing The Grand Jury Story and The Black Survival Story, which are believed to be public domain." [colophon]*

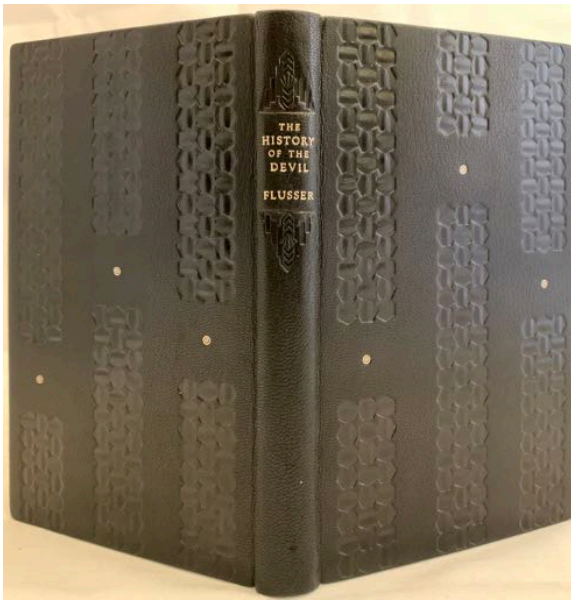
6. Flusser, Vilem; Maltez Novaes, Rodrigo [trans]; Feinstein, Samuel [binder]. **The History of the Devil [Design Binding]**. Minneapolis, MN: Univocal Publishing, 2014. Limited Edition. Tight, bright, and unmarred. Full black leather binding, endpages with Diane Bond handmade paste paper, fore-edge and tail decorated with graphite, head decorated with graphite and 22K

moon gold; leather headbands with silk wrapping, boards covered in black Harmatan goatskin leather, infilled turnins, in blind tooling with a multi-faceted hexagon tool cut by the binder, gilt tooling in moon gold; archival cloth clamshell box, printed spine label, ultrasuede lining [detailed treatment description laid in]. 8vo. 218pp. Signed binding. Fine in Fine Archival Box. Hardcover. (#10275) \$2,500.00

*"Flusser's History of the Devil takes us through a wild ride of what the Devil is, how humanity is influenced, governed, and seeks to make sense of the world, and uses the seven deadly sins (in six chapters: Lust, Wrath, Gluttony, Envy & Greed, Pride, and Sloth and the sadness of the heart) as the lenses of exploration. For Flusser, the*



## BOOK ARTS AND DESIGN BINDINGS



*Devil is the Promethean qualities that push forth history and progress, and exploring the symphony of civilization, "all the progress of humanity against the limits imposed on us by the divine, and our daily struggles for the Promethean fire of freedom, is nothing but the majestic work of the Devil." I wanted to make a tactile binding to pay homage to the structure of good and evil explored, and how Flusser structures his arguments, with a multi-faceted, six sided tool comprising six pillars on the binding, representing each of the chapters of the deadly sins. The endpapers and edge decorations touch on the chaos that humanity has caused in search of meaning. I'll end here with the first sentences I read of this book that I just happened to pick up and flip to, which drew me into Flusser's world: "In order to devour nature, it is necessary to cut it up into slices. Not even gluttony can devour the whole of nature in one gulp."*

7. Heebner, Mary. **Silent Faces / Angkor**. Santa Barbara, CA: Simplemente Maria Press, 2013. Limited Edition. Minor bur to box, else bright and clean. Box, printed and

bound volumes, metal tray, four scrolls. Numbered limited edition, this being 17 of 25 and signed by the artist. Fine in Near Fine DJ. Mixed bindings. (#9912) \$8,500.00

*"Silent Faces / Angkor is a book that grew out of artist Mary Heebner's visit to the temple complex of Angkor in Cambodia. While there she made sketches and took photos of the ancient stone carvings on the temple walls and later created a series of collages and paintings based on these images. From those artworks, Heebner developed this multi-faceted, multi-media book.*

*This work comprises a box of straight-grained red cedar with two hinged lids inside of which is a metal tray with a bronze patina that holds multiple volumes. The first is Silent Faces: Angkor which contains Heebner's thoughts and poetic reminiscences of her trip to the temple complex accompanied by photographs and letterpress illustrations. This volume is bound with a black leather spine and printed paper-covered boards.*

*Also in the metal tray is a hand-painted paper chemise containing two accordion fold books. Asparas of Angkor contains eight letterpress illustrations of celestial spirits called asparas which are based on sketches Heebner made at the temple complex. The Churning of the Sea of Milk contains the artist's interpretation of the myth of the same name. Both of these volumes feature a deeply debossed water motif.*

*Finally, the third volume included in the metal tray is a booklet of handmade paper with deckled edges containing the colophon and information about the project. The pages of this booklet feature two watermarked illustrations of asparas. Underneath these volumes are four large hanging scrolls with prints of photo-based collages from the artist's Geography of a Face: Khymer series which explores the faces of the sandstone carvings at Angkor. These scrolls are made of handmade abaca and linen paper watermarked with a pattern drawn by the*





## BOOK ARTS AND DESIGN BINDINGS

artist and milled at the Dieu Donné Paper Mill in New York. They are finished with hand-wrought metal finials and a braid with beads of quartz, amber, copper, and glass.

The complex design of the entire project and original artwork upon which it is based were made by the artist. The volumes in this work were letterpress-printed in Spectrum by John Balkwill of the Lumino Press who also completed the bindings. The box design was created with the assistance of Tomio Muneno of Muneno Woodworks and built by Dennis Ito. The designs for the metal elements were created with the assistance of David Shelton of Shelton Design with production work by Joe Shelton." [from the artist]

"Mary Heebner's mixed-media collages on handmade paper combine references to antiquity with fragments of color and biomorphic forms. Her meticulously built-up images incorporate painting, charcoal, powdered print, rags, earth, and an extremely wide variety of handmade paper—among other materials. The compositions include quotes taken from classical sculpture and placed in fields of color evocative of landscapes. "Fragments, both literal and metaphoric, are also vital to my process. Through a parsing out and weaving together of fragments—of histories, stories, objects—people fashion narratives that are personal, collective, cultural, mythic." Heebner believes her process of fragmentation and juxtaposition mirrors the way in which people construct and interpret realities."

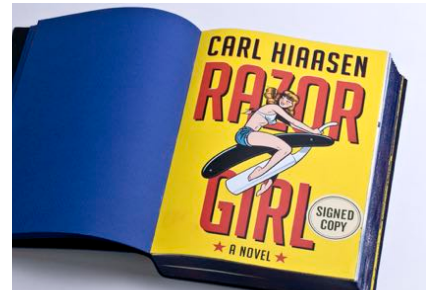
8. Hiaason, Carl; Curry, Coleen [binding]. **Razor Girl [Design Binding]**. New York: Knopf, 2019. Unique. Tight, bright, and unmarred. Staple binding with calf skin cover affixed to text with 15 wire staples threaded through metal and parchment tackets. Calf skin is hand-dyed, debossed, tooled and painted. Sewn onto cover are 23 blunted, sanded, and painted razor blades. Hand tooled and acrylic painted title recto. Doublures made of embossed and airbrushed suede with 3 additional razor blades. All edges airbrushed with acrylics. Airbrushed paper fly leaves. Original dust jacket bound with book block. 8vo. 333pp. Fine in Fine Archival Box. Hardcover. (#10478) \$2,250.00



"The events in story spiral wildly out of control with razor sharp wit and I wanted to play on the title with a whimsical cover. I have a huge jar filled with used razor blades from a machine that I use to pare leather and decided to secure these onto a leather cover. The leather

staple binding style is a throwback leather bomber jackets and embossing the leather with sandpaper is a nod to the sand selling scheme in the story." [artist statement]

Coleen Curry is a contemporary design binder. Since she bound her first book in 2003, Coleen's aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. In 2009, Coleen received her Diploma in Fine Binding from the American Academy of Bookbinding (AAB). In addition to teaching at the American Academy of Bookbinding, Coleen has led workshops in leather and stone binding as well as leather dying and surface treatments since 2014. She is past President of the Hand Bookbinders of California and a current Board member of the San Francisco Center for the Book. Her work has been widely exhibited internationally and has won several awards. Coleen's work is held in private and public collections, such as the Bancroft Library, Boston Athenaeum and Bainbridge Museum of Art. Coleen is Canadian and lives on the California coast where she crafts design binding, and in her free time, swims and rock climbs.



9. Hulsey, Sarah. **A Universal Lexicon**. Somerville, MA: Sarah Hulsey, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, brown leather spine, printed paper boards, black ink lettering, two fold-out leaves; matching slipcase in brown cloth. 12mo. np (approx 8pp). Illus. (b/w plates). Limited edition, signed by the author. Fine in Fine Slipcase.

Hardcover. (#10516)

\$850.00

"In one of the most important scientific treatises of his era, Galileo compared the act of understanding the universe to reading a book in the language of mathematics. By comprehending the symbols and figures of this "grand book," one could avoid wandering about in a dark labyrinth of confusion. This artist's book uses the vehicle of translation—between languages, of text to image, and across



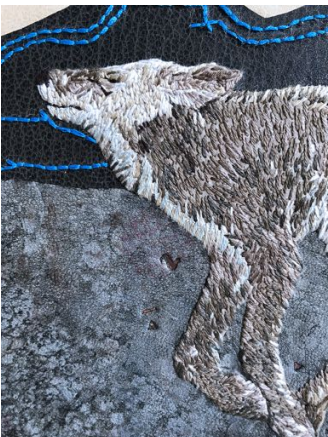
## BOOK ARTS AND DESIGN BINDINGS

*domains of language—to illuminate the mathematics and science of linguistics underlying Galileo's text. Illustrations representing the sounds, syntax, and logic alternate between Italian and English, providing a route through the arguments of the text."* [artist statement]



10. McPhee, John; Conoley, Gillian; Snyder, Gary; DeFrees, Madeline; Stafford, William; Eberhart, Richard [poetry and prose]; Robinson, Alan James [etching/engraving]; Fletcher, Erin [binder]. **Roadkills [Design Binding]**. East Hampton, MA: Cheloniidae Press, 1981. Limited Edition. Tight, bright, and unmarred. French-style find binding with laced-in boards, covered in hand-dyed goatskin, onlays in various goatskins, dark blue snakeskin, light blue carp, purple ostrich skin, embroidered elements in cotton floss, handmade papers from Hook Pottery; archival box covered in rose buffalo, blue goatskin, and raspberry boatcloth, handmade flies housed in compartments covered in orchid purple paper from Katie MacGregor. 4to. np. Illus. (b/w plates). Unique binding on Limited edition, this being Artist Proof 3 Fine in Fine Archival Box. Hardcover. (#10179) \$6,000.00

*"The inspiration for this text came during fish trips Alan James Robinson took during college, in where he would often see roadkill on the side of the road. These animal deaths became the haunting wood engravings inside the text, which are paired with prose and poetry about roadkill.*



*I wanted to highlight one of the animals from the text on the cover of the binding. I chose the coyote because I was captured by the angle showcasing its long, lanky*

*legs. The coyote is set against a hand-dyed background made to resemble gravel and the outline of a river in the area where Robinson attended college. The river is embroidered over a range of different animal leathers plus handmade paper."* [artist statement]



11. Minsky, Richard, Moore, Pamela [ed], et al. **Minsky in London**. New York: Privately Printed, 1980. Limited Edition. Tight, bright, and unmarred; archival case shows light shelf/edge wear, a touch of sunning to the spine, minor rubbing, else tight and unmarred. Quarterbound, black leather spine, black cloth boards, color xerox print onlay, 45rpm vinyl in pocket at rear pastedown. Oblong 4to. 64pp. Illus. (color and b/w plates). Numbered limited edition, this being 12 of 25. Signed by the artist. Fine in Very Good Archival Box. Hardcover. (#10479) \$3,500.00



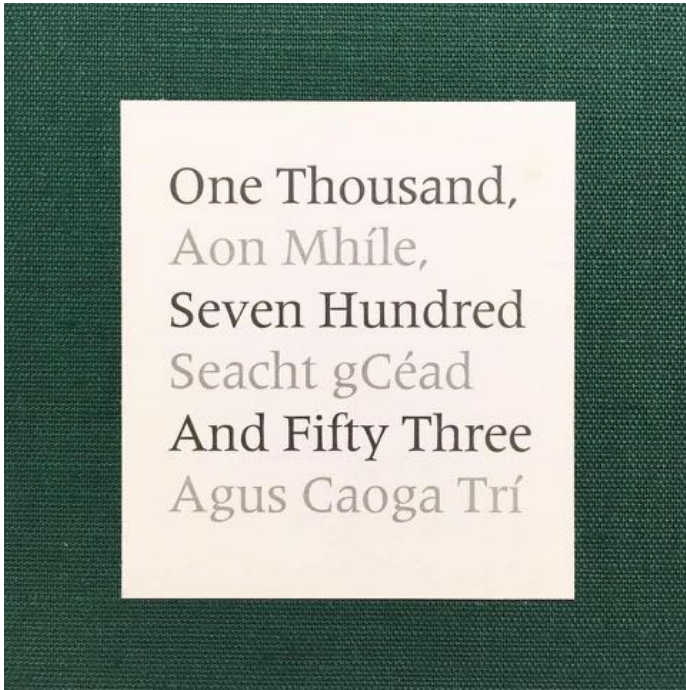
*Minsky is a pioneering contemporary book artist and founded the Center for Book Arts in New York City. MiL is an auto/biographical account of his adventures and experiences during his US/UK Bicentennial Fellowship in London (1978-79)...and other's observations of said same. The 45 at the rear includes recordings of Kathy Fire & Reversed doing her song "Libido" (Lyrics on the endpaper), and Tommy Weitzel's solo guitar "Ode to a Dead Sheep."*

*Text Contributors include: Terry Carlson, Barry Fantoni, Faith Gillespie, Pam Hardymont, Kay Hartley, Brian Hoy, Robert Kenedy, Fran Landesman, Jay Landesman, Tom Phillips, Duncan Seligmann, Philip Smith, David Tuck, Kathy Fire, endsheet lyrics.*



## BOOK ARTS AND DESIGN BINDINGS

*"The story of Minsky's experience as a US/UK Bicentennial Fellow (1978-79), in his words, those of the editor, and observations by 15 people he encountered. A no-holds-barred account, including the story of Tom Phillips' Dante's Inferno giant fire disaster (with photos), and meetings with the British from the Heralds at the Garter Service to artists, punk rockers and bookbinders." [from the artist]*



12. Murphy, Jamie. **One Thousand, Seven Hundred and Fifty Three.** Dublin: The Salvage Press, 2019. Limited Edition. Tight, bright, and unmarred. 110 sections of 16 pages in adhesive-less medieval style binding on raised double linen chords, ebonised oak boards tapered to fit the swell of the spine. Large 8vo, printed in black, silver and green on 140gsm Zerkall smooth. Housed in a cloth covered solander box. Numbered limited edition of eight copies. Fine in Fine Archival Box. Hardcover. (#9928) \$4,500.00



*Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed*

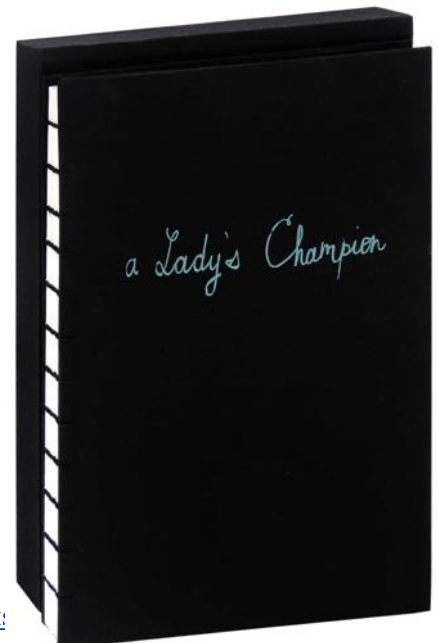
*pages are half title, title, introduction, colophon, pressmark), with each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness.*



13. Rieke, Sialia; Cooksey, Gabby [binder]. **A Fable [Design Binding].** Carpe Noctum Press, 2003/2018. Limited Edition/Unique. Tight, bright, and unmarred. Bound in tan goatskin with laced-in boards and Pergamena vellum set into the cover with gilt ornament corners, sewn in the style of montage sur onglets with hand sewn silk end-bands, brown paper pastedowns and flyleaves with leather hinges. 4to. Illus. (color plates). Numbered limited edition, this being 24 of 27. Signed by the author. Fine and Fine Archival Box. Hardcover. (#10252) \$2,000.00

*"The book is an artist book by Sialia Rieke who recounts a story of an angel coming to earth and falling in love with a human. The bat is my interpretation of him flying to the woman on a cloudy day forming the heart breaking story that is soon to come." [Artist statement]*

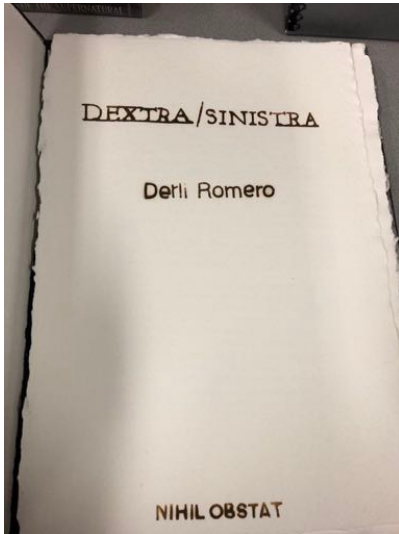
14: Pearson, Jennaway. **A Lady's Champion.** Washington, D.C.: Jennaway Pearson, 2017. Limited Edition. Tight, bright, and unmarred. Black cloth boards, pale blue ink lettering, matching slipcase. 4to. np. Illus. (full page color prints). Numbered limited edition, this being 4 of 10. Fine in Fine Slipcase. Hardcover. (#9550) \$1,900.00





## BOOK ARTS AND DESIGN BINDINGS

"Artist Jennaway Pearson plays with the meaning of "champion" in connecting figure skater Tonya Harding with the goddess Juno, protector of women. Despite being a record-breaking skater, Harding was a victim of her family, a demanding sporting organization, a tragic marriage, and an insatiable tabloid culture. Pearson suggests Harding would have benefited from the protection of Juno, whom the Romans saw as presiding over all aspects of a woman's life."--Artist's statement.

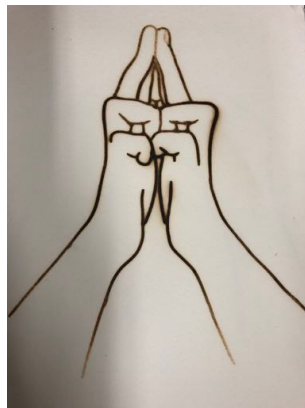


15. Romero, Derli. **Dextra/Sinistra.** Morelia, Michoacán, México: Nihil Obstat Press, 2001. Limited Edition. Bright and clean. Dark brown cloth slipcase, unbound contents: [4] leaves, [10] leaves of plates at 48 cm. Title label on upper cover. Contained in portfolio box, 8vo. np. Illus. Numbered limited edition of 27, this being 1. Handnumbered by the artist at lower edge. Near Fine. Slipcased (Issued in

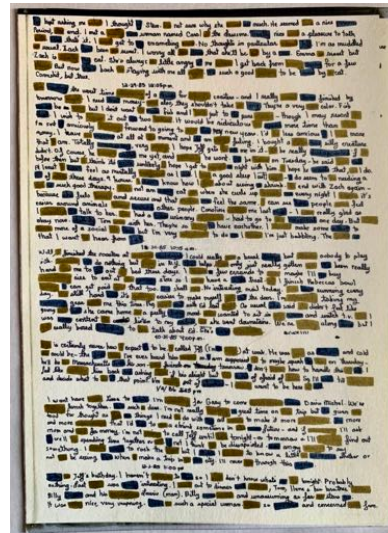
portfolio). (#10592)

\$1,500.00

Illustrations were made by pressing custom-designed, heated iron brands onto the hand-made paper, which "brings to mind the inhuman system used at the dawn of the conquest by Hernan Cortez and Francisco Pizarro."--Leaf [1]. Printed by Derli Romero ... The paper ... was produced by the artist and Jeff Lindenthal at the Green Field Paper Company in San Diego, California ... translation from Spanish to English ... by Joan Lindgren"--Colophon. Scarce. Text in Spanish and English.



16. Rosner, Jessica. **The Diary Project 2003-2007.** 1985-86 and 2003-2007. Unique [with Limited Edition]. Ink on paper, mixed media, sheets housed in archival sleeves and boxed; printed glossy wraps; marbled paper boards with tape reinforced hinges; vellum paper envelope with loose ephemera. 12mo-4to. Var. pag. Illus. (color and b/w artwork). Work includes:  
1: Original Diary [mostly text, two full-page pieces of art (one color, one b/w)]  
2: Vellum paper envelope with loose contents of original diary (several diary pages written when the book was not



available, a bookmark she created, several different items laid in by those who possessed it for the 14 missing years]

3: Custom archival box housing 72 original drawing executed on copies leaves from the original diary, separated with glassine sheets. Each work is sequentially numbered and dated at the rear.

4: Limited 'trade' edition (100 copies created with the collaboration of 5

Traverse Gallery) in glossy wraps. Every page of art is reproduced at the right, the left bearing notations (materials used, size, date). Fine in Fine Archival Case. Loose sheets, boxed; Hardcover; Stiff Boards.

(#10336)

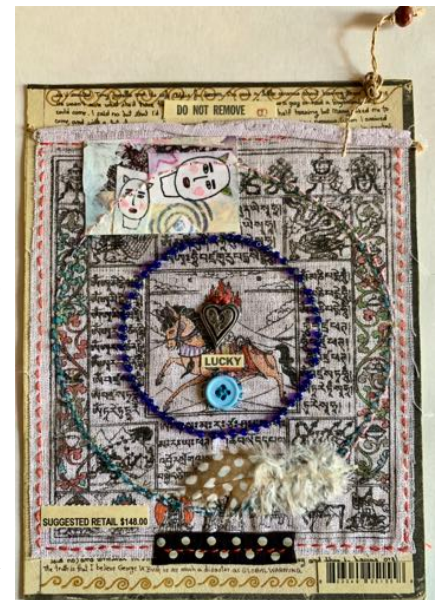
\$9,500.00

"I've kept written diaries since 1975, starting in high school. They're my records of thoughts, factoids, and personal dramas, and doodles.

One of these diaries was lost in 1986. I was heartbroken about it and put up "lost diary" notices all over the RISD and Brown campuses in Providence, as you'd do for a beloved pet. As weeks and then months passed I assumed I'd never see it again, but through an unknown series of events this journal was returned to me by a stranger fourteen years later, on Christmas eve, 2000.

I came home from an annual party on Christmas eve and there was a message on the machine, saying, "if this is Jessica Deane Rosner, I have something you want." I said to my husband, "there is only one thing that I know of that has been lost that I would want, and that would be my diary."

Then we played phone tag for the next few days. Finally I reached the man and asked him what the item was, he briefly told me, took my address, and then mailed it to me, from Boston. All the while I





## BOOK ARTS AND DESIGN BINDINGS

worried that it would get lost in the mail.

*I know the diary was passed from person to person, going all the way from Providence, RI to Toronto, Canada through a network of art students. I know this because tucked in the front were bits of paper with names and addresses that were not mine.*

*When the lost diary was found I wanted to use it as a catalyst for drawings that would allow me to use all of the motifs I've explored for the past two and a half decades.*

*With that idea I began the Diary Project. I'm using a copy of each page of the diary as the foundation for new drawings, which portray a visual stream of consciousness. It's been a journey backwards and it's often painful to read my words again because they sound so immature but it's encouraging to have a chance to recreate my past into a more mature work and I hope, person.*

*It was exhibited as a work in progress at the David Winton Bell Gallery of Brown University and the complete series was exhibited at the DeCordova Museum in Lincoln, MA in the Drawn to Detail show. There are 72 pages in the series.' [artist statement]*

*Lost for 14 years, a young woman's dairy...by serendipity...found its way home. Jessica responds to contents of 72 sheets with the evolved/matured skills and life experiences of the missing 14 years. The result is both visually stunning and emotionally complex.*

17. Schroeder, Keri Miki-Lani. **Influxstructure: A Topography of Ghosts.** San Antonio, TX: Coyote Bones Press, 2018. Limited Edition. Tight, bright, and unmarred. Complex structure, map-fold variation and 4-sided enclosed box variation, printed letterpress with polymer plates, pressure prints, and pochoir. 10"x10"x2" (closed); 20"x38"x1" (extended). np. Illus. (color plates). Limited edition of 25. Signed by the artist. Fine in Fine Archival Box. Hardcover. (#10586) \$850.00

*"Influxstructure: A Topography of Ghosts explores macro and micro human systems (both natural and artificial), and how we use the earth and our bodies to communicate and navigate space. When the book is closed, iron filings encased in glass gather tightly over a hidden magnet. When the book is open, the iron filings scatter into formless dust. The map-fold variation structure allows images to be peeled back layer by layer, alternating between the minuscule (synapses, nerves, veins), to the immense (Nazca lines, US Highway systems, atomic bomb*



*test site). Holes in pages peek through to highlight the interconnection of the systems. Text alternates from prose poems to cited research. Influxstructure shifts between the retrospective and introspective in that it examines how remnants from the past overlap and inform our current sensory experiences. Each image is from a vantage point that is either too close or too far away for the viewer to have a complete or clear perspective. There is a connection to be drawn between the monumental Nazca earthworks to our firing brain synapses: How do we determine consciously or unconsciously what is necessary to remember? We have created complex highway structures to move across the earth while our circulatory system moves blood throughout our bodies; we can locate ourselves on a planet of this size, yet cannot pinpoint where we exist within our own bodies?" [Artist Statement]*

Keri Miki-Lani Schroeder is a book artist and proprietor of Coyote Bones Press based in San Antonio, Texas. Keri holds an MFA in Book Art & Creative Writing from Mills College, and was a former assistant for Julie Chen at Flying Fish Press, and an edition bookbinder at Craig Jensen's, BookLab II. She was awarded as Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts for 2019-2021, and teaches Book Art classes at Southwest School of Art. Keri also produces and hosts Books in the Wild, a podcast about book arts and book history.





18. St. James, Margo; Robbins, Trina [art]. **The Street Game: Margo St. James [Original Art] [Women's Movement, Activism]**. San Francisco, CA, nd [circa 1975]. Unique. Bright and clean. Red metal frame, black and red beveled matting. Approx 13x10" image size and 18x15" framed. Black pen and ink. Fine in Fine Dustjacket. Framed. (#10406) \$7,500.00

*The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstorian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper It Ain't Me, Babe. She subsequently established the first all-woman comic book titled It Ain't Me Babe Comix. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology Wimmen's Comix. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A." She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and*

*international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.*



19. Sudo, Reiko; Birnbaum, Alfred (trans); McQuaid, Matilda (intro). **The Nuno Box • Textiles of Reiko Sudo.** Seattle, WA: Marquand Editions, 2018. Limited Edition. Bright and unmarred. Cloth and wooden nestled boxes. Published in an edition of 50 copies, all signed and numbered, plus five lettered hors commerce copies. Designed by Ed Marquand and Reiko Sudo. Fine. Hybrid Bento-box. (#9859) \$5,000.00

*Foreword by Matilda McQuaid, Deputy Curatorial  
Director at Cooper Hewitt, National Design Museum.  
Texts by Alfred Birnbaum, writer and translator based in  
Tokyo, and Reiko Sudo.*

*Reiko Sudo is one of the great textile designers working today. Her talent is admired internationally, and her innovative designs are part of permanent collections around the world. Over 140 distinct textiles are represented in this bento box-style book/object: three scarves, a notebook of cloth samples, and collages assembled by Sudo. Tools and raw materials used in her practice are featured in the bottom tray.*

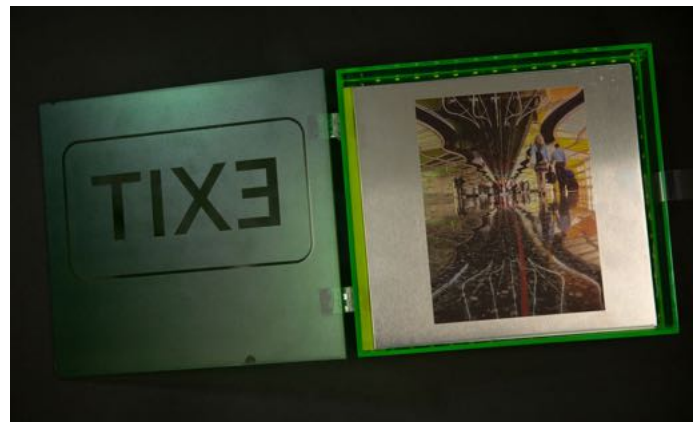


## BOOK ARTS AND DESIGN BINDINGS

*The Nuno Box is in the permanent collections of the Metropolitan Museum of art, Los Angeles Museum of Art, Cooper Hewitt, Museum of Fine Arts Boston, Asian Art Museum, UCLA Libraries, Textile Museum, Library of Congress, Bainbridge Island Museum of Art, and Tokyo Zokei University, as well as many private collections.*



*eroticized underpinnings of the concept of love, starkly juxtaposing romantic sentiments with commodification. Mike Taylor layers pop culture love song crooners such as Justin Bieber and the Supremes with historical figures depicting love, such as Degas, 16th century religious paintings and ancient Mesopotamia, exploring the constructed concept of love." [Booklyn]*



21. Velazquez, Lorena. **Exit.** Mexico, 2019. Limited Edition. Tight, bright, and unmarred. Bound in polished aluminum boards with digital color transfer and green cloth, one unpagged volume, still color and black and white digitally printed photographs. 35mm slide encased. Housed in acrylic plexiglass box with LED elements. Edition of 12, this being number 3. Numbered and signed by the author. Fine in Fine Slipcase. Hardcover. (#9879) \$1,750.00

*Binding and photography by Lorena Velazquez; text by Francisco Segovia. Artist's book response to the opening and closing of doors through memory and migration. A visual*



20. Taylor, Mike. **Love Song.** St. Augustine, FL: Mike Taylor, 2016. Limited Edition. Tight, bright, and unmarred. Pink printed cloth boards, purple and red ink lettering, silkscreened. fo. np. Illus. (color plates). Limited edition of 14 copies. Laid in sheet with Citations. Fine. Hardcover. (#10519) \$2,000.00

*"A history of the love song, how the contemporary western concept is a decimated shadow of the possibility." [artist book]*

*"Love Song is a complexly layered silkscreened artist book with a handsewn cover. The text and rich imagery explore and critique the heterosexual, monogamous and*

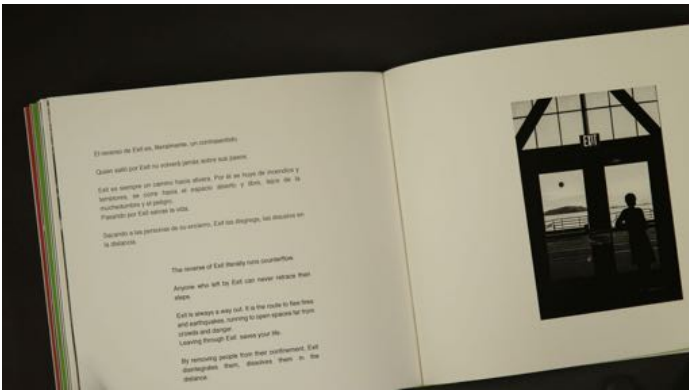
## BOOK ARTS AND DESIGN BINDINGS

*and textual narrative and a metaphor for immigration and journeys.*

*"EXIT is a dialogue between two artists, a poet and a photographer in which each one of them gives a personal point of view about what represents an EXIT.*

*Francisco Segovia is a Mexican poet, beholder of several scholarships like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I pondered about possible EXITs, exits here is seen as an opportunity to love, to hope, to live but also, an exit is seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.*

*This is a book that was made during two years, meticulously and with all my heart." [artist statement]*



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

Ian J. Kahn

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