

STRONG ART STRONG WOMEN LIST

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.

Strong Art by Strong Women List

1. Amato, Cristina. **Germanic Libris Miniaturias: Taxidermied Bookcover.** New York: CAW, 2010. Unique. Tight, bright, and unmarred. Framed miniatures bindings, mounted as specimen exhibits in 6"x8" black wooden frame. Signed by the artist/binder. Fine. Hardcover. (#9042) \$750.00

"These libris Miniaturias cover specimens are each 1.5" high, attached with insect pins to a linen backing inside a glass-fronted wooden frame. They are made with alum-tawed goatskin over wooden boards; the top cover has brass bosses, and features a blind stamp of a Grecian style woman playing a harp; the bottom is furnished with tiny clasps made by the artist in the duckhead style. The name libris Miniaturias, which has been engraved on a brass plate mounted to the frame, is from a series of works by the artist exploring the life cycle of miniature books. This work can be hung on a wall, displayed flat on a table, or at an angle in a cradle. It is not from an edition per se, but is one of an ongoing series of works on a theme." (from the artist)

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

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

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

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

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

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

3. Bean, Victoria; McCabe, Chris (eds). **The New Concrete: Visual Poetry in the 21st Century.** London: Hayward Publishing, 2016. Limited Edition. Tight, bright, and unmarred. White paper wraps, black ink lettering, five laid in signed plated, black cloth archival box. 8vo. Numbered limited edition of 5. Fine in Fine Archival Box. Original Wraps. (#9270) \$3,000.00

*"This sumptuously designed, colourful and beguiling anthology begins with a compendium of quotations on the nature of concrete poetry from poets past and present. The Bolivian poet, Eugen Gomringer, sums up the spirit of the early concrete movement: 'The purpose of reduced language is not the reduction of language itself but the achievement of greater flexibility and freedom of communication. The resulting poems should be, if possible, as easily understood as signs in airports and traffic signs.' And: 'The visible form of concrete poetry is identical to its structure, as is the case with architecture.' Here we have recognition that concrete poetry was more than a working around the materiality of language and that it was a way of working with that materiality towards a fresh communication in a broad range of forms." Four of the five artists that feature in the limited edition set of prints first appeared together in the 1967 anthology: *An Anthology of Concrete Poetry* (Emmett Williams, Ed.). The poets include, Augusto de Campos, Franz Mon, Hansjorg Mayer, and Eugen Gomringer. Remarkable.*

4. Bean, Victoria. **Every Morning She'd Leave Me: The Poetry Biography of Ronald Downs.** London: ARC Artists Editions, 2013. Limited Edition. Tight, bright, and unmarred. Grey cloth boards, salmon lettering. Small fo. np. Limited edition. Fine. Hardcover. (#8071) \$1,500.00

Simple, clean, elegant...beautifully structured prose, overprinted for emphasis, a touch of concrete reductionism. Brilliant.

"Victoria Bean's work features self-generated prose and text and has been shown in a number of galleries including the Tate. Her work is about language and reduction. Saying as much as possible by using the

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minimum to communicate – from text as illustration to the fact that most of her work is self-binding. She is also making poetry a large part of her practice making portraits of people using words."

5. Bean, Victoria. **Cash Fans [Artist Book]**. London: Arc Editions, 2014. Limited Edition. Tight, bright, and unmarred. Letterpress printed in gray cloth boards, transparent inks dusted with fingerprint powder. 4to. 20pp. Illus. (mono prints). Limited edition of 3 copies. Fine. Hardcover. (#8416) \$1,250.00

"Cash Fans is not just the story of money, but universal desire. Inspired by the story of a gang of car thieves who were caught posing with their cash on the internet: in one photo a boy holds a cash sandwich, his face obscured by the amount of money layered between two pieces of white bread. Someone else anchors folded twenties to his head with his baseball cap; he's a cash clown with cash hair, looks into the camera like he's helped himself to Mona Lisa's smile. Other boys mimic señoritas. Wave fans of cash on their doorsteps, sprawl on their parent's sofas - multi-coloured fans; tens, twenties, fifties; blues, greens, reds, all in currency order. Cash Fans the poem is letterpress printed with a series of single- word tattoos monoprinted onto each page - the complete text has been dusted and polished with fingerprint powder." (Victoria Bean) Her work is well established in international collections. A brilliant addition from one of the most creative and evocative artist/printers currently producing...

6. Rainer Maria Rilke (poet); Belloff, Mindy (artist). **Ten Reflections on Rainer Maria Rilke's Duino Elegies**. New York: Intima Press, 2002. Limited Edition. Tight, bright, and unmarred. Images from original gouache, ink, and pigment paintings (1997); digitally printed with archival pigmented inks on textured rag paper with handpainting; Leather spine; Indian paper covers with handpainting. 8vo. np. Illus. Numbered limited edition of 40. Signed by artist. Fine. Hardcover. (#8913) \$750.00

Text translation by David Oswald. Flat adhesive binding by Judith Ivry.
"The vivid language of Rilke's Duino Elegies is uniquely revealed in the bold, elegant paintings of book artist Mindy Belloff. After reading the Elegies for many years, the artist meditated on one a month. Ten Reflections emerged from a visualization of the poet's words, which are interwoven throughout. Rilke's expressions of despair, love, fear, and solitude begins, "Who, if I cried out would hear me then..." (from the artist)

7. Borezo, Amy. **Raising the Supine Dome**. Hanover, NH: Amy Borezo, 2010. Limited Edition. Tight, bright,

and unmarred. Accordion fold on structurally significant stock, hand-set metal type, images from photopolymer plates, laser-cut silhouettes; dropspine archival box. 8vo. np (14pp). Illus. (mono prints). Numbered limited edition, this being 19 of 20. Fine in Fine Archival Box. Hardcover. (#8069) \$750.00

"The artist's book 'Raising the Supine Dome' depicts the visionary architect Buckminster Fuller's first attempt to construct a geodesic dome with a class of students at the experimental school, Black Mountain College, in 1948. The actual construction was a failure because the dome did not rise, but Fuller saw each failure as a way of getting closer to true understanding. The book presents the event as a stripped down, schematic tableau of figures on a white field amidst sinuous red strips of construction material, emphasizing the beauty and poetry of the failed event. The red lines become drawings in space, sprawling and expressive, unwilling to coalesce into the tidy geometry of Fuller's built universe. The figures attempting to erect the dome are physically cut out of the paper, revealing a triangular grid beneath, representing the point at which individuals lose their unique characteristics when working together as a group toward a specific goal. The text contained within the book is a found poem, taken from a variety of primary sources and edited, altered and combined to give the reader a sense of time and place as well as a basic narrative of the event. The writings of Buckminster Fuller and excerpts from the poem about Fuller 'The Praises' by Charles Olson combine with anecdotes from Fuller's class at Black Mountain by Elaine de Kooning. The text is placed along the bottom edge of the book in a subtle and sloping downward arc, echoing the shape of the supine dome that refuses to arc upward. The accordion book's stiff leaves can be paged through as a codex or can stand upright and extend out fully and be viewed from both sides as the play of light and shadow interacts with the cut figures." (artist's catalogue)

8. Chatwin, Bruce; Pemberton, Simon (illus); Fletcher, Erin (binding). **The Songlines [Art Binding]**. London: Folio Society/Herringbone Bindery, 2010 [2012]. Limited Edition/Unique Binding. Tight, bright, and unmarred. Full goatskin binding, onlay (goat, buffalo) and painted elements, textblock edges colored in sections, Cave Paper endpages, gilt lettering; archival box in bookcloth. 8vo. 297pp. Illus. (color plates). Detailed binding report available. Fine in Fine Archival Box. Hardcover. (#8639) \$2,000.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures,

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pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

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

A book of small stories of death gods from around the world.

"Death has always fascinated me because it happens to all of us yet no one talks about it. I wanted to see what other cultures personified death as through myths and legends. The gods in this book are very hushed and for some, even if you speak the name, you'll be cursed. I wanted this book to be shadows, to be played in the light. I chose a delicate paper so one could see through to the page behind it. The text is in all sorts of shapes because I wanted each story to represent the god being told about. For instance, Sedna is in the shape of drowning, Anubis is his eye, Mac is a pit with someone at the bottom. The borders are all plants, roots, and things found on the earth. Some represent death like the poppy, and the yew tree." [artist statement]

"These stories are told using pen and ink, then tidied up in Illustrator. Photopolymer plates were combined with handset Packard, then letterpress printed and hand colored." [colophon]

Thai Mulberry Black and Tenju-jo Japanese Kozo. Photopolymer plates from sketches; handset metal type. Signed and numbered by the artist.

10. Brothers Grimm; Rackham, Arthur [illus]; Cooksey, Gabby [binder]. **Hansel and Grethel [Art Binding].** New York: E.P. Dutton & Co., 1920. Reissue/Unique Binding. Light even toning, rebound/art binding, else tight, bright, and unmarred. Red goat skin leather, Tengu-jo Japanese paper, gold foil, marbled endpages, tipped in plates; housed in custom clamshell box with label. 8vo. 160pp. Illus. (color plates). Fine in Fine Archival Box. Hardcover. (#9408) \$3,000.00

"I chose to do the scene where the children first happen upon the old ladies house. It's shrouded in trees so you can get the sense that it is spooky. The Japanese paper, Tengu-jo, is very transparent, so it added great effect to the layering of trees." [artist statement]

11. Uppercase Magazine; Cooksey, Gabby [Binder]. **Stitch-illo [Art Binding].** Uppercase Magazine, 2017.

First Edition/Unique Binding. Tight, bright, and unmarred. Full leather design binding, bound in brown goat skin with leather hinges, sewn on raised cords, suede fly-leaf, top edge design with gold foil, brass escutcheon pins riveted on the "pastedown" brass plate, threads of various colors that are tied, woven, and stretched throughout the binding, hand sewn silk endbands, housed in custom clamshell box. 8vo. Illus. (color plates). Fine in Fine Archival Case. Hardcover. (#9444) \$2,000.00

"This book was all about stitching, as the name suggests, so I wanted to really emphasize that with a semi-traditional style binding with a twist of weaving, stitching, and knotting. I used the primary colors as the 3 lays of design. The escutcheon pins were my nails that would traditionally hold your design as you weaved." [artist statement]

12. Cummins, Maureen. **The/rapist.** High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy _____. Fine in Fine Box. (#9246) \$3,300.00

The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.

13. Cummins, Maureen; Nicole Cooley [author]. **Salem Lessons.** High Falls, New York: Maureen Cummins, 2010. Limited Edition. Concertina, or "theatre in the round" multi-folded artist book, printed on Johannot paper, with end pages made from Belgique, a handmade sheet. Text was printed offset with titling in letterpress; accompanying images were silkscreen printed. Bound into vintage writing slates, housed in a black linen box with stamped symbols. 45 pp., 7x8". Edition of 30, this

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being copy _____. Signed by artist and author. Fine in Fine Archival Box. Hardcover. (#9247) \$2,500.00

"Salem Lessons" was printed and produced by Maureen Cummins in the Winter and Spring of 2010, with typographic assistance from Kathy McMillan. The project is a collaboration between Cummins and the poet Nicole Cooley, based on research done at the American Antiquarian Society. The cycle of poems was created by Cooley specifically for this book; the accompanying images are from a penmanship book kept by a Salem, MA boy, Josiah Peele, during the years 1808 and 1809. The project traces the psychic reverberations of the Salem witch trials upon succeeding generations. It address--as all examinations of the trials do--our own modern time and situation. There are thirteen poems altogether, representing both the accusers and the accused, survivors and the condemned, but focusing on the trials and the treatment of women. -- from the colophon and website.

14. Farrell, Jennifer. **The 2016 Dollhouse Gig Posters Club.** Chicago, IL: Starshaped Press, 2016. Limited Edition. Bright and unmarred. Loose sheets in archival box; printed posters tipped onto larger card. 2x3" posters on 6x6" cards. Illus. (color and b/w plates). Numbered limited edition of 100. Fine in Fine Archival Box. (#9557) \$85.00

"The idea stems from wanting to create tiny works of art from the smallest pieces in our metal type collection as well as our longtime passion for music. Operating like an old school record club, subscribers get a new 2x3" poster each month featuring a different musical style (12 in all). In January the poster ships with a reel box which houses all of the posters." [Statement from the press]
The complete set also includes a set of temporary tattoos, a 'retro futuristic letterpress print from P22 Analog, and a flexidisc by John and Mark of The Coctails.

15. Farrell, Jennifer. **Dance Party with the Girls of Starshaped.** Chicago, IL: Starshaped Press, 2017. Limited Edition. Tight, bright, and unmarred. Black paper wraps. Square 4to. np. Illus. (b/w plates). Signed numbered limited edition of 50. Fine. Original Wraps. (#9561) \$150.00

"The Girls of Starshaped is a bound collection of 4 prints showcasing the subculture girls of my early years. It features a Rude Girl, Mod Girl, Good Girl and B-Girl, entirely built from modular metal type and rule. There's an additional liner notes/colophon page in the front, printed on shimmery silver paper. The prints and outside wrapper are a rich black paper made from potato starch; the girls are printed with silver and black ink." [publisher's statement]

20% of sales go direct to She Crew, an organization in Chicago promoting the next generation of ass-kicking girls.

PLEASE NOTE: There are two binding options. The Bound option features all prints bound within the outer sleeve. The Unbound option includes all the prints loose within the sleeve (perfect for displaying all at once).

16. Farrell, Jennifer. **The Well-Traveled Ampersand.** Chicago, IL: Starshaped Press, 2018. Limited Edition. Bright and unmarred. Grey paper portfolio, loose sheets. 4to. np. Illus. (color and b/w plates). Numbered limited edition of 50. Fine. Loose sheets in sleeve. (#9562) \$400.00

The Well-Traveled Ampersand, "featuring the iconic form from popular typefaces paired with images that represent the geographic region for which they were designed. The shape of each ampersand is filled with antique metal type and ornaments in patterns as well as illustrations."
[publishers statement] This listing is for the completed series of 16 prints that also includes a custom printed sleeve and colophon made from images of the actual type forms.

17. Farrell, Jennifer. **All Metal All the Time.** Chicago, IL: Starshaped Press, 2014. Limited Edition. Bright and unmarred. Approx 16x22" Fine. Broadside. (#9576) \$100.00

Printed by Starshape Press for Skyline Type Foundry in an extremely limited edition.

"The idea for the print was to form an actual piece of type, or sort, out of hundreds of smaller pieces of actual type, and then to print it to look like a shiny piece of type. I decided to create an angle in the design and then print in three shades of silver to give it a textured and luminous feel. After an initial proof all in one color, I subdivided it into the three color sections.

My first thought was to create the text block in a circular form to mimic a pin mark, but Sky doesn't cast his type with pin marks, so I left it rectangular and set (nearly) solid and force justified to fill the space inside the piece of type. This was also a great place to put the non-border ornaments that Skyline offers." [artist statement]

18. Nin, Anais; Fletcher, Erin (binding). **Delta of Venus [Art Binding].** New York: Harcourt Brace Jovanovich/Herringbone Bindery, 1977. First Edition/Unique Binding. Tight, bright, and unmarred. Leather spine, finished wood boards, snakeskin tapes, handmade paper endpages, gilt lettering; matching archival case. 8vo. 250pp. Fine in Fine Archival Box. Hardcover. (#8653) \$1,500.00

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Walnut veneer boards, Purple Heart veneer onlays, snakeskin tapes, buffalo spine. (from the artist statement) "Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

19. Dahl, Roald; Blake, Quentin (illus) Fletcher, Erin (binder). **Fantastic Mr. Fox [Art Binding]**. London: Penguin Books/Herringbone Bindery, 1996 [2012]. First Edition Thus/Unique Binding. Tight, bright, and unmarred. Red walnut Cave Paper (boards and endpages), colored paper decorative elements, brown ink lettering, walnut stain at textblock edges; archival box. 8vo. 81pp. Illus. (b/w plates). Fine in Fine Archival Box. Hardcover. (#8654) \$450.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

20. Dahl, Roald; Blake, Quentin (illus); Fletcher, Erin (binder). **James and the Giant Peach [Art Binding]**. London: Viking Press/Herringbone Bindery, 1995. Reprint/Unique Binding. Tight, bright, and unmarred. Pastepaper boards (painted over Hahnemuhle Ingres Smoke); yellow leather edges; Cave Paper endpages, stained textblock edges, brown foil lettering; archival box. 8vo. 156pp. Illus. (b/w plates) Fine in Fine Archival Box. Hardcover. (#8655) \$450.00

"Erin Fletcher was introduced to the craft of bookbinding under the instruction of Susannah Kite Strang during her studies at The School of the Art Institute of Chicago. She experimented with a variety of simple book structures, pushing the concept of the book as an art form." She continued her studies at North Bennet School and now practices her craft in the Boston area. An emerging powerhouse.

21. Hulse, Sarah. **Asterisms**. Somerville, MA: Sarah Hulse, 2017. Limited Edition. Bright and clean. Loose sheets in printed portfolio. 8vo. np [21 folded sheets]. Illus. (color plates). Numbered limited edition of 30. Fine in Fine Portfolio. Loose Sheets. (#9262) \$900.00

"Asterisms represents the phoneme systems of the ten most widely spoken languages in the world, which represent the first languages of almost half of the world's population (3.4 billion people). The layouts of the International Phonetic Alphabet chart are paired with notations used in modern astronomical charts to create new diagrams of linguistic sounds as constellations, with star size correlated to the sound's frequency. Each language is given a consonant chart and a vowel chart, from which imagined constellation-like shapes are represented in woodcuts. Taken together, the twenty charts in this book explore what the most widely spoken languages would look like, if charted in the heavens." [artist statement]

"Asterisms was designed, printed, and bound by Sarah Hulse in Somerville, MA in 2017. The text was printed from Lutetia metal type, except on the enclosed IPA charts which were printed from polymer plates using ITC Stone Sans Phonetic digital type. The images were printed from woodcuts and polymer plates. Both text and images were printed on a Vandercook 15-21 press. The papers used are Zerkall Book, Zerkall Ingres, and St. Armand handmade paper." [Colophon] This book represents the phoneme systems of the ten most widely spoken languages in the world, in descending order of population of first-languages speakers. In three cases, the population figures are based on a macrolanguage, which is a group of closely related individual languages that are treated in some contexts as a single language. These three are Chinese, Arabic, and Lahnda (a macrolanguage of Pakistan that includes Western Punjabi and Saraiki, among others). Figures are drawn from SIL's Ethnologue website. The title and the idea for the woodcut imagery is based on the notion of an asterism as a shape that can be identified among the stars, as opposed to the modern definition of a constellation as a defined region of the sky. While the star symbols are based on modern scientific star charts, the asterism shapes are inspired by older, more primal ways of tracing patterns in the sky.

22. Jacobs, Diane. **Object n. Object v.** Portland, Oregon: Scantron Press, 2016. Limited Edition. Bright and unmarred. Wood and glass custom case with laser cut text, materials include glass, chicken egg shells, plaster, tangerine skin, gold leaf, acrylic balls, antique glass/aluminum slide mounts, India ink on vellum, oil paint, water color, human hair, wood, leather, aluminum combs, ceramic, military dog tags, and molded handmade cotton paper. np. Numbered limited edition of 4. Fine. (#9240) \$10,000.00

"object n., object v. was created to link present day gender inequality to our ancient past. Male control over women's bodies and women's sexuality continues around the world, as does the hierarchy of objective beauty.

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While the ancient Greeks were oppressing and objectifying women, an egalitarian society roamed north of the Black Sea. Legendary warrior women known as Amazons rode horses, practiced archery, fought to defend and conquer, and had sexual freedom. In this artist book I have juxtaposed two parallel worlds through objects and imagery. All the text is derived from two books that paint the picture and tell the story. Helen of Troy: Beauty, Myth, Devastation by Ruby Blondell and The Amazons: Lives & Legends of Warrior Women Across the Ancient World by Adrienne Mayor. When I read that self-reliant warrior women existed in the ancient world I was inspired and I wanted to share that knowledge to rekindle a collective vision of equality." [artist statement]

Please inquire for detailed contents, images, and/or video

23. Jacobs, Diane. **Woven Paper Undergarments [Bra and Panties]**. Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. 11x23x3" np. Fine. (#8766) \$2,000.00

"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

24. Jacobs, Diane. **Red Sun Hat [Woven Paper]**. Portland, OR: Scantron Press, 2013. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. Approx. 23x5" np. Fine. (#8346) \$1,250.00

"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

25. Jacobs, Diane. **Nourish, All Our Relations**. Portland, OR: Scranton Press, 2013. Limited Edition. Bright and unmarred. Four folios are printed on Gampi-shi paper and four folios are printed on Gampi 2-layered paper. The startling murmuration is printed on transparent Usuyo Gampi paper. The papers measure 14 3/4" x 14 3/4" and fold into squares of 7 3/8" x 7 3/8". When closed, the bamboo box measures approx. 8" x 8" x 2" and opens flat to 18" x 10 1/4". Images are made from reduction-cut linoleum blocks, reduction-cut wood blocks, pressure printing, and polymer plates. The title page and colophon are handset and letterpress-printed. There is a wool felt interior cover with a cast paper pulp spoon attached. A porcelain turkey wishbone is adhered to the inside of the bamboo box lid. There are 21 copies in this edition, with 2 artist proofs. Fine. Artist Book in Archival Case. (#8348) \$4,500.00

Nourish, All Our Relations is an unbound artist book composed of eight twice-folded folios printed on both sides and housed in a handcrafted collapsible bamboo box. These pages have endured over 100 runs through the Vandercook letterpress. I explored new artistic territory in this project; investigating color by mapping out fifteen different multi-color reduction relief prints, and experimenting with layered images on transparent paper. While working on this project I discovered that transparent paper introduces an element of artistic chance. As light shines through a page, layers of color and image become more than the sum of their parts; they reveal new meanings. Thus, this pictorial journey emerged.

This project was partially funded by an individual project grant from the Regional Arts & Cultural Council. 2% of sale proceeds will be donated to Ecotrust.

Inspired by the personal experience of visiting Opal Creek's pristine ancient forest; witnessing a breathtaking startling murmuration; listening to musical compositions that transcend cultural boundaries; and sleeping under the expansive starry night sky, Nourish came to fruition. It celebrates the wonders of our natural and created world but also acknowledges that beneath this beauty lies environmental catastrophe; dying bee colonies; lack of safe drinking water; increasing oceanic garbage; loss of habitat for species whose diversity is dwindling; and our changing climate. Time is ticking, we must find our way through the labyrinth, unlock the doors of perception, embody the notion "to be with higher self" and become the spider that protects and weaves creative solutions.

26. Janezic, Alexandra. **Punctuated Weaving**. Alexandra Janezic, 2015. Limited Edition. Bright and unmarred. Loose sheets, red cloth drop spine archival box; hand set metal type, letterpress title page and epigraph by Robert

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Lax. Numbered limited edition of 25. Fine in Fine Archival Box. Hardcover. (#9179) \$800.00

Punctuated Weaving is a suite of five letterpress sheets by Alexandra Janezic. Inspired by the process of weaving, each print is composed of individual lines of punctuation repeated to create a sense of woven work, textually.

"Punctuated Weaving looks to imbue letterpress printing with a meditative property, to make a 'drawing' of the physical time spent printing. Static lines of metal type are constructed to create images imitating the irregularities of fabric. The prints serve as a timeline of the artist's decisions and movements, emphasizing the repetition involved in creating a series of multiples."

Each line of type is printed individually, thus each sheet in the series required at least 40 press runs. All aspects of design and construction of the piece were performed by the artist (i.e. designing, printing, binding). Columbia Rare Book & Manuscript Library Purchase Award.

"Alexandra Janezic is a visual artist and letterpress printer. Her letterpress work focuses on the intersection between text and image using metal typefaces. Her most recent work is a series of letterpress printed punctuation 'weavings,' reminiscent of the warp and weft in woven textiles. She received a Bachelor of Fine Arts degree from Kansas State University and her Masters of Fine Arts degree in Book Arts from the University of Iowa. She currently resides in Iowa City, Iowa." (from the artist)

27. Saunders, George; Loeber, Nancy [artist]. **STICKS**. New York: Nancy Loeber, 2017. Limited Edition. Tight, bright, and unmarred. Basswood boards, bound with pamphlet stitch into vintage french hammered cotton covers (each copy unique), collaged reduction woodcut portraits, 4to. Numbered limited edition of 33. Fine. Original Wraps. (#9542) \$650.00

Used by arrangement with Random House a division of Penguin Random House LLC. Text set in Joanna Nova; cover and title page set in Din. [Deluxe making copy includes print of an edited fourth image, the final woodblock of that image, and a preliminary drawing.]

28. Martin, Emily; Shakespeare, William. **Funny Ha Ha / Funny Peculiar**. Iowa City, IA: Naughty Dog Press, 2016. Limited Edition. Tight, bright, and unmarred. Black cloth binding in a dos-a-dos structure, letterpress printed with hand set type, images a combination of rubbings, ink washes, collagraphs, and polymer plates, grey endpages. 4to. 19; 28pp. Illus. (color and b/w plates). Limited edition of 25. Laid in black Japanese linen cloth clamshell box with titles on the spine. Signed and numbered by the artist on the colophon of both books. Fine in Fine Archival Box. Hardcover. (#9269) \$2,250.00

"Funny Ha Ha Funny Peculiar or Funny Peculiar Funny Ha Ha is the result of my extended study of Shakespeare's comedies. I find the comedies individually to be enjoyable but there is a sameness to many of the plots that allows me to mix them up in my head. So much mistaken identity, gender confusion, and various other contrivances while romping their way to a fifth act wedding or two. Even more problematic are the decidedly unfunny themes that are common in many of these same comedies such as hypocrisy, sexual harassment, intolerance, sexism, misogyny, and anti-Semitism.

I struggled for a long time to integrate all these ideas. I finally realized that what I needed to do was to address each aspect separately, thus a dos-a-do book. Each side has its own focus and treatment. The characters are the same in both books. They are printed using the P22 Blox which are a set of modular shapes that can be interchanged to change the body's posture and gestures. The P22 Blox allows the presentation of the characters as interchangeable as well.

Funny Peculiar is a drum leaf book and presents selected lines from five plays delivered by characters on a stage set. Funny Ha Ha is a slice book allowing the viewer to mix and match the costumes and gender of the characters in a variety of postures." [artist statement]

Texts included are from Shakespeare plays Troilus and Cressida, Measure for Measure, Much Ado About Nothing, Merchant of Venice, All's Well That Ends Well.

29. Mowinski, Melanie. **The 50 Card Project [originals plus book]**. Cheshire, MA: 29 Press, 2017. Limited Edition. Tight, bright, and unmarred. Originals: loose cards housed in black cloth dropspine case with paper label, black ink lettering; book in grey cloth boards, glossy DJ. Illus. np. Numbered, limited edition. Signed by the artist. Fine in Fine Archival Case (and DJ). Hardcover. (#9627) \$550.00

Mowinski's project began on inauguration day of 2017. Every week for 50 weeks, she printed a new postcard, in letterpress type, linoleum blocks, and other techniques. Each card was sent to 15–20 Washington D.C. officials, including the president and vice president, the attorney general, the Senate and House majority and minority leaders, and others. Each week's quotation was inspired by events that occurred during the prior week, as well as by Mowinski's goal of keeping herself and others energized for the long road ahead. "While sometimes I want to separate my art from my politics, the impossibility of that grows every day." [artist statement]

30. Pearson, Jennaway. **No Shame: The Evel Kneivel Story**. Washington, DC: Jennaway Pearson, 2015. Limited Edition. Tight, bright, and unmarred. Etched glass slipcase, silkscreen, letterpress, handmade paper on

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plywood, rubber bound as Jacob's Ladder. 8vo. Illus. (color plates). Numbered limited edition this being 1 of 5. Fine in Fine Slipcase. (#8928) \$2,100.00

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

31. Pérez Grobet, Ximena. **WORDS.** Barcelona: Nowhereman Press, 2016. Limited Edition. Tight, bright, and unmarred. White paper boards, black ink lettering, printed accordion-fold binding. Binding Poncho Martínez. Numbered, limited edition this being 18 of 30. 8vo. np. Signed by the artist. Fine. Hardcover. (#9258) \$850.00

This book is part of the project "words" of the English group AMBruno. The text is Wallace Stevens' poem The House was quiet and the world was warm. The artist, exploring the premise that words are possible thanks to the space that occupy each letter; breaks the work down letter by letter...maintaining position on each leaf. Unfolding across 26 pages, all iterations of each letter...in order...are printed on a single page. Each letter therein creates its own suggestive landscapes. Elegant and beautiful in its simplicity.

The project was defined by the this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in The Century of Artists' Books (Joanne Drucker, 2004)]

32. Ajo; Pérez Grobet, Ximena [artist]. **Para Tomar Medidas Micropoéticas.** Barcelona: Nowhere Man Press, 2011. Limited Edition. Bright and unmarred. Printed folding ruler. 24x1.5cm closed/200x1.5cm open. np. Limited edition of 500. Fine. Book Object. (#9264) \$100.00

Text in Spanish. "Ever since Ximena Pérez Grobet discovered the micropoetess called Ajo, they have collaborated together on this book object. In order to take micropoetic measurements, she attempts, through its form and reading, to introduce the reader to the microworld of the poetess. She uses the rule of a thousand ways to read each poem set in each of the 20 strips and to measure the form of the book and its clever, humorous, contents." [artist statement]

33. Pérez Grobet, Ximena. **Memoria [Memory].** Barcelona: Nowhereman Press, 2013. Limited Edition. Tight, bright, and unmarred. Red cloth boards, off white ink lettering, title page/colophon printed, rest of textblock is cut paper. 8vo. np. Numbered limited edition, this being 2 of 3 copies. Signed by the artist. Fine. Hardcover. (#9265) \$5,500.00

"Throughout history, books have always served as a recording tool, in which the testimony of something that has left a mark on the work of humanity is recorded for posterity. Memory is the cut that is made line by line as though it were a continuous text on the page. As each one of them goes by, the cutting lines interact, creating different formal relationships between each other and suggesting the relationship of each book with its content, form and memory." [artist statement] Text engraved by laser by Origami Arts, bound by Poncho Martínez.

34. Pérez Grobet, Ximena. **Encadres, Personal Diary.** Mexico City: Nowhere Man Press, 2000. Limited Edition. Tight, bright, and unmarred. Black paper wrappers, exposed bands, alternating leaves of textured paper: a black sheet with black serigraph print, a sheer sheet acting as an overlay, and white sheets, either Japanese paper with black serigraph print or heavier weight with aquatint prints; black cloth archival box, printed lines. Square 8vo. np. Illus. (b/w screen printed plates). Numbered limited edition, this being 14 of 25. Fine in Fine Archival Box. Original Wraps. (#9268) \$2,500.00

"The idea of this book was to extract a series of texts from the artist's personal diary, which would enable one to recognize, rather than the content of the text, the emotion that accompanied the experience, reflected in the many facets adopted by her handwriting at these very different times. The handwriting becomes an emotional record each of the real, concrete experiences that led to the writing of those twelve episodes selected from the diary. The book has twelve engravings made in Alex Ehrenberg workshop in Mexico City, with twelve silkscreens made in Jan Hendrix's workshop in Mexico City, binded by Poncho Martínez. The book was published thank you to the Mexican CONACULTA GRANT called "Jóvenes Creadores" in the visual arts area leaded by Luis Lopez Loza." [artist statement]

35. Randall, Karen. **The Leyden Jar Project.** Northampton, MA: Propolis Press, 2017. Limited Edition. The sculptural book is housed in a clamshell box measuring 7.5 by 9 by 16. Beneath a panel in the box are additional items: a solar panel and a transformer cable which can both be used to recharge the Leyden Jar Project's battery. At last but not at all least, the Project includes an extended essay presented in a more traditional

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book format, written by Karen Pava Randall detailing the birth of the Leyden Jar, explaining what a dielectric is, and surveying the Leyden Jar's role in the discovery of the laws of physics. The Biography of the Leyden Jar is 90 pages long, letterpress printed, and hand-bound. Fine. Sculptural. (#9263) \$7,500.00

"The Leyden Jar Project is an interactive book sculpture by Karen Pava Randall with accompanying poetry by Cole Swensen, celebrating the history of early electrical experimentation from the discovery of the Leyden Jar in 1745 to modern times.

The sculptural book object is made up of twelve hand blown Leyden Jars which function as pages for Swensen's poems. These gilded Leyden Jars are mounted on three shelves of an acrylic box. Copper foil beneath the gold leaf connects each of the jars to an Arduino microprocessor (a sort of mini-computer) in the compartment below the bottom shelf. By touching a jar, the reader sends an electronic request to the microprocessor to play a particular recording of Swenson's voice. There are 36 poems in all relating to the history of the Leyden Jar.

The Leyden Jar is the earliest form of a capacitor, a device which stores electrical energy. Capacitors are found in most (if not all) modern electronic circuits. You can make a Leyden Jar very simply. Cover the inside and outside walls of a glass or plastic jar with aluminum or copper foil. The classic Leyden Jar has a lid with a metal rod protruding from the top; a chain attached to the bottom of the rod connects to the foil on the inner wall. A Leyden Jar is charged by connecting either the outer layer of foil or the rod to a source of electricity and discharged by simultaneously touching the outer layer and the rod, thus creating a conductive path between the two layers of foil.

During the eighteenth century, experimenters charged their Leyden Jars by generating electricity from friction; sometimes very simply by rubbing a piece of amber or glass, but they also used more elaborate mechanical devices with hand-cranks that increased the speed of at which a glass globe could be rubbed. Famously, Benjamin Franklin proposed a more dangerous alternative means of collecting electricity: capturing lightning with a Leyden Jar. Franklin's French colleagues successfully proved his theory, drawing lightning down from the heavens through a long rod into a Leyden Jar, providing evidence that lightning was indeed a form of electricity, and thereby immortalizing Franklin in the pantheon of scientific luminaries. The text within this printed book offers a prose history of the Leyden Jar's discovery and its central role in the evolution of modern physics and radio technology." [artist statement]

36. Brown, Lee Ann [poems]; Randall, Karen [images]. **Bagatelles for Cornell.** Northampton, MA: Propolis Press, c. 2012. Tight, bright, and unmarred. Accordion bound and nested in a telescoping box containing a bottle labeled: Utopia / Kalligraphischetinte / Sacré Bleu; text was printed via letterpress by Randall at Wild Carrot Letterpress. 8vo. np. Illus. (color plates). Limited edition of 8 (only 6 of which came to market). Fine in Fine Box. Hardcover. (#9159) \$2,000.00

"Bagatelles for Cornell is a new artist's book with poems by Lee Ann Brown and images by Karen Pava Randall. An homage to the early 20th century collage artist and inveterate wanderer of New York City, Joseph Cornell, the book evokes the cityscape through a sequence of photomontages. Each image, capturing a seemingly discrete moment in time, is a layering of several moments. It is the history of New York apprehended in an instant. Randall's images blend contemporary digital and early modern technology, using 19th century photochemical techniques (cyanotype & gum bichromate processes) to print montages created in Photoshop. There is a utopian / dystopian quality to these photographs – composed from various sources.

Lee Ann Brown is a filmmaker, performer, writer, and the editor of Tender Buttons Press. She teaches at St. John's University in Queens on Utopia Parkway near where Cornell lived. Robert Haas, in his review of her Polyverse, wrote "Among younger American poets, Lee Ann Brown is one of the wittiest and most inventive." Karen Pava Randall is an artist who works in many media, including words and book objects. She is the proprietor of Propolis Press, which has produced artist's books in collaborations with contemporary poets and the Least Weasel Chapbook series. Her works are held in over a dozen major collections including: Brown, Columbia, Stanford, Yale, and The Library of Congress." [Artist statement]

37. Lori Anderson Moseman [poems]; Randall, Karen [images]. **Full Quiver.** Northampton, MA: Propolis Press. Tight, bright, and unmarred. Printed paper boards. 8vo. np. Illus. (color prints). Printed in an edition of 20. Fine. No DJ, as Issued. Hardcover. (#9160) \$500.00

"Composed of ten interlinking narrative prose poems by Lori Anderson Moseman, queries the essential nature of the book and its attendant writing systems. Each of the poems in FULL QUIVER (with the exception of the poetic epilogue) is accompanied by a Luwian hieroglyph and a QR code, which will lead readers to related webpages. The Luwian hieroglyphics are not unlike modern day emoticons in that some of them are immediately translatable, but like the Japanese emoji, the meanings of

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some Luwian logograms and syllable glyphs are less obvious. Luwian was a Bronze Age language spoken in Anatolia, roughly 1700 - 600 BCE. The Luwian writing system has been translated by scholars from texts in which the hieroglyphs were accompanied by cuneiform equivalents. What remains of the Luwian writings are those that were carved into stone, but even many of these are fragmented.

While QR code may be familiar to most contemporary readers, the code itself cannot be read in the same way that one reads alphabetic text or even hieroglyphic texts. Rather, these computer generated codes, which were developed for the Japanese automotive industry during the late 20th century, can only be read by a computer or a smartphone equipped with a camera and a QR reading app.

For many readers, the QR codes will be unreadable and hence function largely as visual illustrations rather than as text. Others, however, will feel drawn to use their phones to scan the code. Doing so will lead the reader to webpages where there are sound les of the poet reading the poems, further texts by the poet, and translations of the Luwian glyphs. The QR codes thus serve a dual purpose: as compelling visual images and as footnotes, they offer additional information for curious readers. While the book exists as an independent object, when combined with the website, the two together serve to document a dialogue between poet and artist-designer. Responding to a poem, entitled "Gentleman, Dot's dad, trots past the silverscreen," I wrote Z which combines the logograms for LAPIS [stone] and SCALPRUM [chisel] to equal STELE — thus drawing an analogy between the desire to be immortalized on the silverscreen and having one's deeds incised on a granite wall. Likewise, in composing her second series of poems for the website, Lori responded to the hieroglyph [small image] with this: "multivocal warble of Sufis fingering prayer beads." "The more ephemeral website was created with the Drupal 7 platform. As the reader navigates from one webpage to the next, content is pulled from the database hosted on a server computer, communicated over the internet connection and delivered to the browser window. There are many variables controlling the display of the content in the browser window not the least of which is the type of computing device that the reader is using. Additionally, given that most computers are not be equipped with Luwian fonts, the glyphs on the website have been placed there as images rather than unicode (the international encoding standard for displaying scripts). Should you wish to have a digital or hard copy of the code and content, I would be happy to assist." [Artist statement]

38. Rice, Jane (poetry); Randall, Karen (illus). **Portrait Sitters**. Northampton, MA: Propolis Press. Limited Edition. Tight, bright, and unmarred. Grey paper wraps. 8vo. np. Illus. (b/w plates). Limited edition of 150. Fine in Wraps. Original Wraps. (#9229) \$25.00

"The light, quick turns of language here really sparkle! And the vivid details Rice chooses seem to come out of nowhere to land perfectly, precisely, every time. Like any excellent portraitist, she exposes her subjects' emotional landscapes, but she also goes beyond the frame of the individual to evoke an entire time and place. Montparnasse between the wars was so full of color, and Rice re-enacts it here." -- Cole Swensen, author of *Goest*

39. Willis, Elizabeth [text]; Randall, Karen [artist]. **Oldest Garden in the World**. Northampton, MA: Propolis Press, 2006. Limited Edition. Tight, bright, and unmarred. Cream printed paper wraps. Small oblong 4to. np. Illus. (color plates). Numbered limited edition, this being 6 of 17. Fine. Original Wraps. (#9255) \$1,200.00

"Elizabeth Willis' poetry has been described as hauntingly luminous, hermetic, gorgeous, surprising, and an evocative blend of the lyrical and abstract. The accompanying digital collages are one reader's response to the poems in all their painterly, historic, and scientific evocations. Created digitally, converted photo-chemically, and printed mechanically from 4 color polymer plates on Japanese paper." [from the artist]

40. Spring, Jessica. **Printer's Blocks**. Tacoma, WA: Springtide Press, 2014. Limited Edition. Bright and clean. Aluminum box with 28 letterpress printed paper boxes. 11.5 x 2 x 9"; each cube 1.5". np. Edition of 40. Signed by the artist. Fine. Loose items in an archival box. (#8417) \$500.00

"Printer's Blocks is an abecedarium composed of vintage wood type and printer's blocks letterpress printed on Magnani Revere and formed into cubes. Letters are arranged in a box as they would be in a case of type (with J and U following Z) since those letters were not used by early English printers. Two sides of each block include a variety of handset patterns created from American Type Founder's Dainty Border No. 1—that like the border—can be arranged to delight. Two bonus blocks are included with catchwords "and" "the" plus ampersand and exclamation marks."

41. Spring, Jessica. **Honey B Hive**. Tacoma, WA: Springtide Press, 2013. Limited Edition. Bright and clean. Black cloth boards, gilt lettering, 'honeycomb' structure. 2x7". np. Limited edition of 66 copies (in several computer languages, including Unicode, B = 66) Fine. Hardcover. (#8419) \$66.00

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"Honey B Hive is a sweet B specimen, displaying a hive full of Bs from the collection of vintage wood and metal type at Springtide Press. The book is handset, letterpress printed and enclosed in velour foil-stamped covers, all inspired by one very painful, then itchy, sting between the toes. (The bee died, her work undone.)" (from the artist)

42. Simpson, James [text]; Trant, Carolyn [art]. **The Untenanted Room.** London: Parvenu Press, 2018. Limited Edition. Tight, bright, and unmarred. Black leather spine, textured cloth boards, black endpages. fo. np. Illus. (colored and handcolored plates). Fine. Hardcover. (#9578) \$6,500.00

"These books I am printing are trying to combine being painted and printed; I always print like a painter anyway – the blocks are just another way of getting colour and image onto the paper – and each book, of a very small edition will be slightly different.

I want it to be quite rough and immediate, not pretty at all – I am not sure my skills stretch to tragedy so rough and raw will have to do....

The text flickers between current events and concerns, structured around the medieval story of Perceval, The Holy Fool, and yes – The Ruin. I am trying to mirror the metaphors of the writing with the way I print – shreds of allusions and references in the imagery, cut shapes.

Fragmented printing styles. The covers, if I ever get them dry in time, are trying to gather up and meld some of the whirling detritus of the world, both natural and man made – and compact it into a surface; I did this once for a unique volume, *The Artists Book*, done for a Millennium exhibition in 2000, which is now in the USA and I never took a photo of the cover, so it is an idea revisited from memory nearly two decades on.

'Current events and concerns' are the perennial ones – man's inhumanity to man and the continual degradation of the planet. The first image is of an unspecified bombed building, in the Middle East maybe; later bodies hang like meat from the trees, the woodcuts try to flicker like TV screens, dead birds are strung up, trees look blasted. But art ultimately makes things look aesthetic, cosy: I try to be raw but pages inevitably become cooked – our conscience and consciousness makes things acceptable so that we can carry on. I hope this is an angry book all the same." [artist statement]

43. Velázquez, Lorena. **43.** Mexico: Lorena Velázquez, 2015. Limited Edition. Constructed in concertina (accordion) fold artist book, printed on black paper with reinforced cloth edging, mixed printing technique; interventions with acrylic ink and serigraphy, half-flap cover with punched and sewn red thread ties, back board with a braille pastedown. Black and white portrait photographs, text in Spanish and English. 43 pp., edition

of 43, this being copy _____. Fine. Hardcover. (#9248) \$1,500.00

Artist book addressing the human rights tragedy of the 43 disappeared, kidnapped, and murdered Mexican students in Iguala, Guerrero State, Mexico. According to "official reports," the students commandeered several buses to travel to Mexico City to commemorate the anniversary of the 1968 Tlatelolco Massacre. During the journey, local police intercepted them and a confrontation ensued. Details of what happened during and after the clash remain unclear, but the official investigation concluded that once the students were in custody, they were handed over to the local Guerreros Unidos ("United Warriors") crime syndicate and presumably killed. Mexican authorities claimed Iguala's mayor, José Luis Abarca Velázquez (es), and his wife María de los Ángeles Pineda Villa, masterminded the abduction. To this day, only 2 of the students bodies were positively identified, although the authorities recovered several remains. [Wikipedia] Designed to confront and educate on corruption and violence in Mexico by government and police.

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

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