

## Lux Mentis, Booksellers

Lux Mentis specializes in fine press, design bindings, artist books, 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 are 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.

### Diane Jacobs

"I make connections between all living beings to try and understand the intricate ecological balance; I listen to the silence of our climate crisis and try to find the courage to move the conversation from me to us; I feel women's rights as human rights; I see white privilege needing to be part of every discussion; I believe our relationship to home can protect land; I utilize intimacy, humor, imagination, irony, urgency, and agency. Artist books are sculptural and they unfold over time; they can have text and imagery or not; they tell a story; they layer content with transparent ink/translucent paper; they dive deep to explore a particular topic. An artist book can take many years to complete, so sometimes I take these dense intimate explorations and nurture them to grow into installations, where the viewer enters the work and becomes part of the work." [Artist Statement]

1. Jacobs, Diane. **10 Women's Faces**. Portland, OR: Scantron Press, 2000. Limited Edition. Bright and unmarred. Photolithography and letterpress wood type on paper. 19x26" Fine. (#11188) \$1,800.00

"In the series of ten women, *Language As My Witness*, I used the process of photolithography to print the face. First, I had a large negative made using a mezzotint screen to create the grey scale. I developed the aluminum lithography plates using a light box, and then, printed them applying the technique of water repelling oil. Next, I letterpress-printed the words over each face. After printing the face and text, I cut one print into vertical strips and one print into horizontal strips. Then, I wove them together, starting with the eyes as the focal point and continuing out to where the edges



begin to pixilate. I illustrate in this work how these objectifying and degrading words are imbedded in our speech and consciousness. By hand setting and printing these words on a powerful woman's face I challenge the viewer to question why these words exist and how we use them.

The following woven faces are framed and available:  
Terry; Veda; Arrie; Beatrice; Jenny; Kim; Rose



2. Jacobs, Diane. **Card Catalog**. Portland, OR: Scantron Press, 1996. Limited Edition. Bright and unmarred. Handset letterpress text, etching ink blots, acrylic painted brain; wooden frame built by John Norton. 97x52x6". Signed by the artist. Fine. (#11186) \$15,000.00



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"What does it look like for you? Is the question asked under the ink blot. Anonymous answers are scrawled on the reverse side as well as markings

on the actual ink blot itself. The red cards are excerpts from the book *Rorschach Content Interpretation* (circa 1976). The categories set forth by the authors shed light on the intrinsic prejudice inflicted in the evaluation process given towards a person's answers. How can what someone sees



in an ink blot indicate their sexuality? The absurdity of judging someone's mental state due to an active imagination or rather a dull one, seems



irrelevant." [Artist statement]

3. Jacobs, Diane. **Daughter, Wife, Mother.** Portland, OR: Scantron Press, 1998. Limited Edition. Bright and unmarred. Photolithography and letterpress wood type on paper. 34x26" Edition of 3, last triptych available. Fine. (#11190) \$1500.00



"The triptych *Daughter, Wife, Mother* represents three traditional stages in a woman's life. Configured text is comprised of stereotypical associations that condemn female sexuality and promote conventions that disrespect and limit women's potential. Slang for virginity and prudishness brands *Daughter's Face*. Words veil the face of *Wife*, emphasizing the dominant perspective that

women alone should lose their freedom when they marry. *Mother* is obscured by insults that undermine the dignity of caring for children. This text also underlines the common belief that all a woman has to offer is youthful beauty so that aging makes her undesirable and worthless. This subliminal force of language is used in our society to usurp women's power. Besides inspiring responses ranging from outrage to humor, *Daughter, Wife, and Mother* invites the viewer to contemplate their own complicity and explore a transformation of these contradictions and inequities." [Artist statement]  
[Also available framed in plexi for \$800]

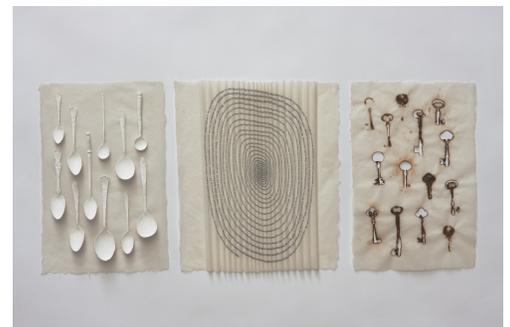
4. Jacobs, Diane. **Dinner for All.** Portland, OR: Scantron Press, 2009. Limited Edition. Bright and unmarred. Ceramic, cloth machine stitched napkin. 18" plate. Fine. (#11185) \$2,000.00



The words: *HEAL, SEAL, ZEAL, and CONGEAL* are carved through the silverware and goblet.

"This piece was created For The Love of Food exhibition in Allan Town Pennsylvania in 2009. The installation For the Love of Food had its genesis in a conversation between artists Anne Greenwood, Helen Hiebert, Diane Jacobs, and Shu-Ju Wang, a group of Portland, Oregon artists who have been meeting monthly since 2006. In 2010 a new installation For The Love of Food was installed in Hillsboro, Oregon." [Artist statement]

5. Jacobs, Diane. **Fed Up. Unlock.** Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Cast cotton paper pulp, letterpress text, burnt keys on handmade abaca paper by Helen Hiebert. 15x32" Numbered limited



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edition of 5 [4 and 5 available]. Fine.  
 (#11189)

\$1,500.00

*"Fed up. Unlock. illuminates a whorl of hope sandwiched between rich ambiguities. Mainstream media spoon-feeds the populace lies and exaggerated facts to make a compelling story and to further corporate interests. Residual fear and revenge fuel the passing of mandatory minimum sentencing across the United States. The desire to punish rather than rehabilitate echoes in locked prison cells. Kathleen Flower's poem Open takes the reader on a journey— recounts our history and records truths of our current prison system. We must understand how we got here so with compassion we act to bring about social justice." [Artist statement]*



*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.*

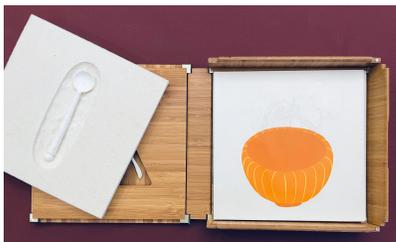
*Inspired by the personal experience of visiting Opal Creek's pristine ancient forest; witnessing a breathtaking starling murmuration; listening to musical compositions that transcend cultural boundaries; and sleeping under the expansive starry night sky, Nourish came to fruition. It celebrates the wonders 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.*



6. 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 starling 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*





woman in ancient Greece; the freespirted “objecting” women are represented by Amazons. The exterior of the book is a finely-crafted, oval-shaped wooden box, its curved surface inscribed with the names of Amazon women. A belt-like leather fastener is undone to swing open the box and reveal two units, each fitted with inscribed glass panels. Partially in view behind these panels—resting on shelves on the left and attached to vertical panels on the right—are artist-made artifacts, painted, embossed and sculpted imagery, and collected ephemera.

The inscription on the left side describes the ancient Greek notion that a woman’s beauty was inherently dangerous, that her sexuality must be controlled and she must be contained. These were the attitudes directed toward, for example, Helen of Troy, who is famously gazed upon but who some argue has little agency, and whose story is alluded to here; Ruby Blondell’s study *Helen of Troy: Beauty, Myth, Devastation* informs this piece in its powerful exploration of female subjectivity and identity. The artifacts on the shelves include representations of eyes, teeth and breasts. The breasts have been carefully crafted from eggshells—a most interesting choice of materials that not only provides perfectly accurately shaped breasts but also connotes the sexual and reproductive functions of breasts.

7. 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) \$12,500.00

*"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. 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]*

*U. of Washington contextualized the work as follows: "Diane Jacobs’ book object n. object v. deals with the many ways in which women are seen as objects as compared with women who object to being classified. The “objectified” women are represented by the model Greek*



*These artifacts, along with others, lie on the horizontal shelves as though the women they represent must accept these stereotypes lying down. The right side of the book depicts Amazons—women who choose to be self-defined. The inscription on the glass panel on this side I contains such phrases as “self reliant,” “warrior women,” “belong to no man,” and “free to make love on her own terms.” These panels, some of which slide out, are vertical, standing upright like the Amazon warriors. On one panel is a text reading,*

*“The fantasy of female perfection turns out to be a male illusion.” Other panels include military dog tags and Jacobs’ graphically powerful paintings of Amazon warriors. Jacobs, who often uses hair in her art, weaves the title of her piece object n. object v. into two combs using horsehair. Although Jacobs typically uses human hair, which is often*





her own, in this instance, the human hair did not result in a readable text. In searching for a different material, Jacobs experimented with horsehair, which proved to be a suitable weft and allowed Jacobs to create clear and legible text. Horsehair also operates on a symbolic level, because women in antiquity were often compared to wild horses that had to be tamed.

*object n. object v.* invites a comparison of the roles of ancient Greek women and free-thinking Amazons. Sight and touch, intellect and emotion come into play as the viewer reads the text and handles the objects. The comparison of the "ideal woman"—the woman as defined by others—and the woman who defines herself is a theme that began in antiquity and is ongoing today.

Both *Girdled* and *object n. object v.* pay homage to archaeological and anthropological evidence and oral traditions. But each book does this in a very different way: *Girdled* uncovers multiple meanings in a single "archeological" find; *object n. object v.* compares varied roles of women and their points of view from ancient



times to the present. Both books are intelligent, thought-provoking and beautifully crafted. When viewed singly, each book provides a rich and complete experience. As a pair, they form a fascinating and complex dialogue on definitions of womanhood." [Just One Look, 2016]

8. Jacobs, Diane. **Real Meal Deal.** Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Ceramic, letterpress text, scales. 24x36x8" Fine. (#11184) \$3,000.00

"The scales contain corn (polenta), wheat (pasta) and rice. They weigh the political, social, and economic ramifications of food in the age of globalization by juxtaposing provocative words on each scale face." [Artist statement]

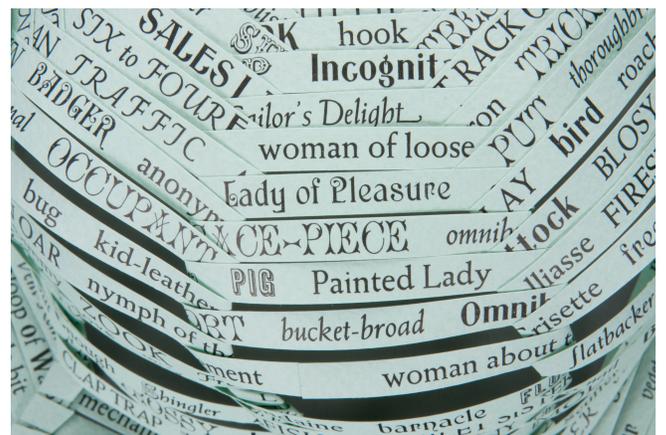


9. Jacobs, Diane. **Sun Hat [Woven Paper].** Portland, OR: Scantron Press, 2013. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. Approx. 23x5" np. Fine. (#8346) \$1,250.00



"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



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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."



slavery and lynching and how they are perpetuated today by the prison-industrial complex. She challenges us to confront the human-rights catastrophe in our jails and prisons by acknowledging that the contemporary practice of super-incarceration is closer to new-age slavery than to any recognizable system of "criminal justice."



10. Jacobs, Diane. **REP-HAIR-ATION**. Portland, OR: Scantron Press, 2007. Limited Edition. Bright and unmarred. Red drop-spine archival box, loose sheets of various papers/materials. fo. np. Illus. (color and b/w plates). Numbered limited edition, this being 13 of 14. Fine in Fine Archival Box. (#8125) \$3,500.00

"REP-HAIR-ATION is a portfolio of 15 prints that exploit a wide range of printing and image-making techniques to raise questions about racism in the United States. Throughout the portfolio, the words SEE, FEEL, OPEN, and ACT are explored metaphorically and literally, through text and image, in a meditation on the structural nature of racism, which began before slavery, and which

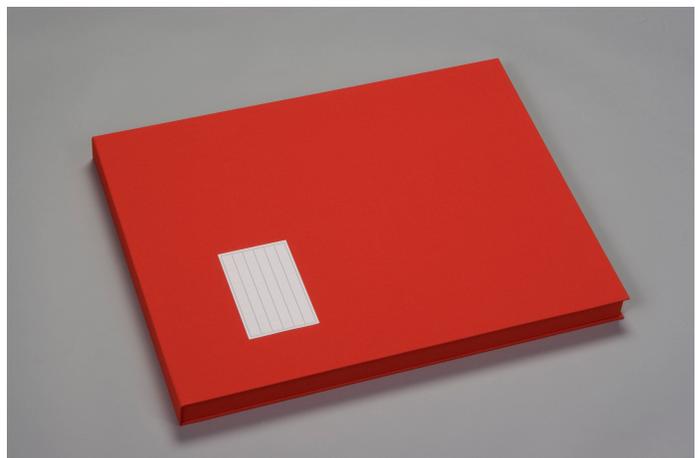


What is the true history of the United States? How do we make reparations and redistribute power and income? How do we build a society and create a sense of community that supports, educates, and takes care of all people? What sort of impact would it have if, like the great Masai warriors, we greeted each person we met with the question "and how are the children?" If every adult among us, parent, and nonparent alike, felt responsible for the care and protection of all children, could we answer "The children are well" without hesitation?" (artist statement)



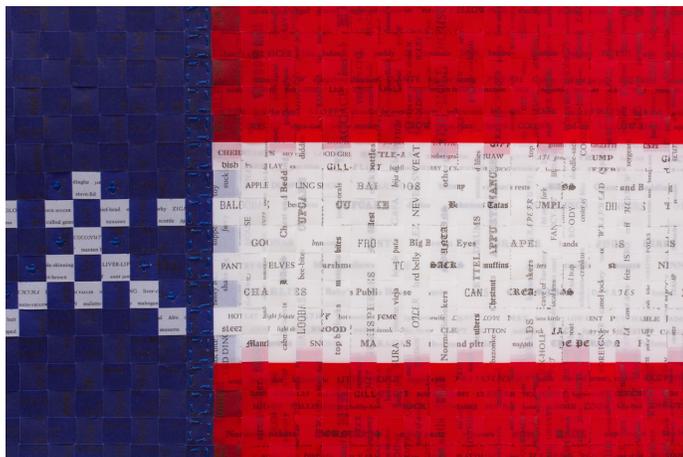
continues today in the form of the prison-industrial complex." (artist description) Printed using a variety of methods and materials including letterpress, etching, relief, gocco, felt, handmade paper, photo engravings, collagraph, human hair. Additional elements include a magnifying glass wrapped in handmade abaca paper and an altered dollar bill.

"This project was inspired and greatly influenced by Abolition Democracy, a collection of interviews with Angela Davis, in which she discusses the persistence in the United States of historical systems of oppression like





11. Jacobs, Diane. **with liberty and justice for all...** Portland, OR: Scantron Press, 2000. Limited Edition. Bright, and unmarred. Woven handset letterpress text on vellum, hand-stitching. 53x80" Signed by the artist. Fine. (#11187) \$7,500.00



"Words of bigotry and prejudice are woven into the fabric of this U.S. flag. The Equal Rights Amendment, first proposed in 1923, is still not part of the United States of America's constitution.

The flag of the United States is a loaded symbol for this country: laden with patriotism and a vast array of other emotions. In the artwork: "...with liberty and justice for all", it becomes the opposite of its title: a revelation of the injustices, racism and classism of which the country is capable. It becomes a tapestry of name-calling, and as such is a culminating work in my exploration of derogatory language used against groups of people." [Artist statement]



12. 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. (#8068) \$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."



13. Jacobs, Diane. **Woven Paper Wigs**. Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Letterpress text on paper. Turned wood spindles, heads, and stands by Steve Jacobs. Fine. (#8766) \$2,500.00

"The wigs were exhibited at the San Francisco Museum of Modern Art Artists Gallery in 1999. Then exhibited at the Frumkin/Duval Gallery in Santa Monica in 2000, in Names Will Never Hurt Me, at the Rock Creek Gallery at Portland Community College in 2002, in Sticks and



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Special Addition to the List



another. The outermost layer is made with celadonite pigment and accentuated with white ink exposing words. The middle surface details the dwindling glaciers and the innermost represents the volcanic strata. Beneath the mountain rests a fine press book. Animal ink drawings in colorful ecosystems and habitats appear among the text, documenting the changing seasons. The stories weave multiple Native voices that underscore the value of friendship, reciprocity, interdependence, and cooperation.

Materials and printmaking techniques for the fine-press book include solar etching plates developed from Sumi ink animal drawings, a monoprint centerfold, a water motif silkscreen printed on book cloth for the hard covers, end sheets made from eco-printing plants found on Mt. Hood, habitats created from pressure printing and reduction woodcuts, and stories handset in Weiss foundry type (Roman and italic 12 pt., 14 pt., and 18 pt.) and printed letterpress. Book pages are Zerkall paper; end pages are Rives lightweight, and the beaver and river otter were printed on mulberry paper and adhered to the inside covers.

Jacobs, Diane. **Owed to The Mountain.** Portland, OR: Scantron Press, 2022. Limited Edition[s]. Bright and clean. Construction details and scale varies and is described in detail below. Illus. (color and b/w plates). Signed by the artist. Fine. (#11191) \$9,000.00

*Stories are both history and prophecy - time is circular - stories are among our most potent tools for restoring the land and our relationship to it. – Robin Kimmerer*

*Owed to The Mountain is a sculptural artist book – the box unfolds one leaf at a time, to reveal each of the four directions. The Mountain is featured in four different printmaking techniques: West face - etching, North face - wood engraving, East face - lithograph, and South face - reduction woodcut. There are four linoleum cut river prints and three handset, letterpress-printed stories from the Confederated Tribes of Warm Springs. The box opens flat and in the center a paper mountain peeks through a cloud layer held up by five tree trunks. There are three handmade paper mountain skins nested inside one*



*Owed to The Mountain takes three forms: an eight-copy limited edition (a collapsible box holding a three-dimensional paper mountain with a copy of the fine-press book beneath), the fine-press book (a 32 copy edition numbered 9 - 40), and a digital edition of 250 copies printed at Morel Ink in Portland, Oregon.*

*Owed to The Mountain cultivates a powerful story that inspires knowing a place deeply, sharing Indigenous wisdom, and building a community that turns its love for a mountain into action. Mt. Hood has the 6th largest carbon stores of all National Forests in the country! By galvanizing a movement that advocates for the US Forest Service management plan to be updated, Mt Hood can be celebrated and treated as a living ecosystem and increase its climate resilience. Through this project's research,*



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*interviews, and by spending time on the mountain, I understand how important it is that we protect clean drinking water, promote wildlife habitat restoration, support forest maturation, and prioritize the vision and cultural traditions of Native communities, including the practice of controlled burns. We owe it to the Mountain.*

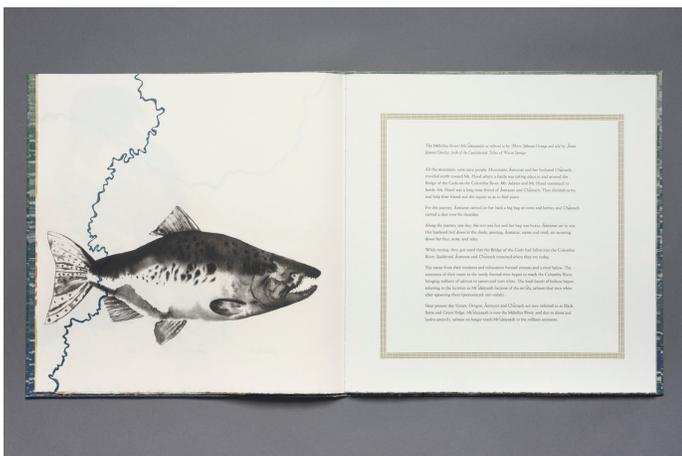
**Variations and Pricing:**

*Owed to The Mountain limited edition of box (1 - 8) cost: \$9000 each.*

*Owed to The Mountain fine printed hardcover artist book with paper enclosure (9-40) cost: \$3000 each.*

*Owed to The Mountain digital copy (50-279) cost: \$75 each.*

*2.5% of sale proceeds will be given each to CRÍD Foundation and to Bark to support their work.*



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