

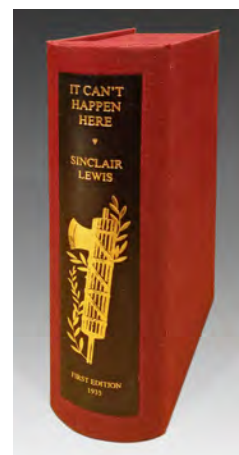
Lux Mentis, Booksellers

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.

Lewis, Sinclair; Minsky, Richard [binder]. **It Can't Happen Here** [Art Binding]. New York: Doubleday, 1935. First Edition/Unique. Tight, bright, and unmarred. Alum tawed goatskin, 23K gold stamped spine, panel of pied 8-point Garamont type, Minsky's blood and acrylic paint on Vermont Vigilance; a copy of Vermont Vigilance is laid in at the front endpaper [in the novel one way of distributing the pamphlet is by inserting it into other publications]; housed in a dropspine box. 8vo. 416pp. Fine in Fine Archival Box. Hardcover. (#9505) \$20,000.00



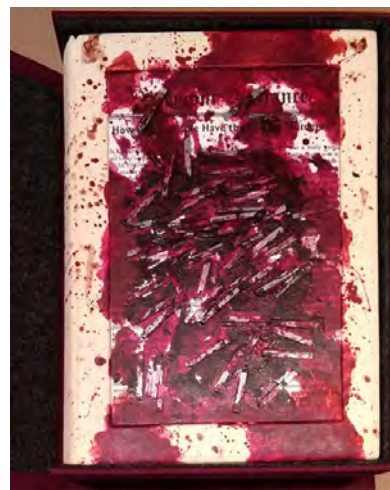
office. They also take 8-point type, a pocketful at a time, and publish a 4-page weekly pamphlet, 'Vermont Vigilance.' One way of distributing their pamphlets was to surreptitiously insert them into other publications. In April, 2017, while Artist-in-Residence at the RIT Cary Graphic Arts Collection, I printed a reification of that fictional pamphlet on the Kelmscott-Goudy Albion, with the intention of inserting it into a first edition of the novel. Seeing the 1935 book on my workbench I envisioned a binding that symbolizes what happens when the Corpos discover where Vermont Vigilance is being printed." [Minsky interview]



It Can't Happen Here is a First Amendment novel about freedom of the press. The binding, and Vermont Vigilance, are part of a series on important social issues that Minsky began in 1980 with his binding of *The Crisis of Democracy in sheep, gold, and barbed wire*. His use of materials to exemplify the metaphors of books gave title to Yale's 50-year retrospective in 2010, "Material Meets Metaphor: A Half Century of Book Art by Richard Minsky" [catalog].

In addition to many other awards over his distinguished career, Minsky received the 2017 Guild of Book Workers Lifetime Achievement Award and is the 2018 American Printing History Association Laureate. The Richard Minsky Archive is at the Yale Arts Library. Book Art historian Betty Bright credits Minsky with coining the term Book Art. In 1974 he had his first exhibition at the Zabriskie Gallery in New York City. That year he founded the Center for Book Arts to create a field, exhibiting contemporary interpretations of the book as an art object, and teaching the traditional crafts of bookmaking. It became a model for similar organizations across the USA and abroad.

"I read this book after the 2016 election. The protagonist is a newspaper editor in Vermont. A populist buffoon is elected President of the USA and becomes a demagogue. All laws are made to benefit corporations. When the "Corpos" place a supervisor in the newspaper office to make sure he only publishes "their" news, he and his friends in the New Underground Resistance steal "an old hand printing-press" from the basement of the newspaper



POLITICS AND BOOK ARTS ~ JULY 2018

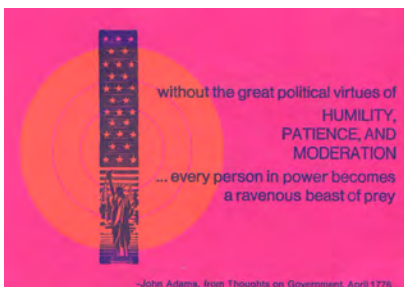
Martin, Emily. **King Lear: A Tragedy in Five Puppets.** Iowa City, IA: Naughty Dog Press, 2018. Limited Edition. Bright and unmarred. Set of puppet made with various materials, each contains some element if printed paper with quotations; pamphlet included incorporating all quotation and project history; multishelf box howls all bits. Various sizes. Numbered, limited edition, this being 14 of 25. Fine in Fine Archival Box. (#9575) \$850.00



"Five puppets in a boxed set, four of the puppets have quotations from our 45th and current president. The 2016 election results turned my thoughts to the character

of King Lear and from there they descended to King Lear. If Hillary Clinton had been elected maybe I would have gravitated to MacBeth. I decided to use the President's own words against him. Happily, I had puppet knowledge to draw on. Over the last year, I worked out the full set of five forms. Each puppet has been made with the materials appropriate to their nature, three of the puppets are paper, one is cloth and the other is a sock. The puppets are contained in a set of stacked boxes with an accompanying pamphlet."

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

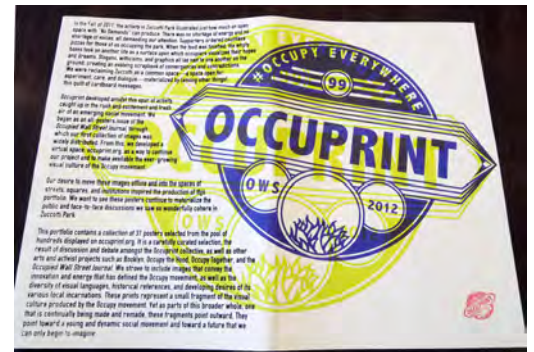


Mowinski's project began on inauguration day of 2017. Every week for 50 weeks, she printed a new postcard, in letterpress type, linoleum blocks, and

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]

Goldstein, Jesse; Weber, Marshall, et al [eds]. **OccuPrint: Occupy Wall Street Poster Portfolio [Special Edition].** New York: OccuPrint, 2012. Limited Edition. Tight, bright, and unmarred. Loose sheets in a silk-screened archival box; 30 loose sheets plus additional special edition material. fo. np. Illus. (color and b/w plates). Numbered limited edition. Fine in Fine Archival Portfolio. Loose Broadside. (#8040) \$4,500.00

The OccuPrint silkscreen portfolio has thirty 12" x 18" hand silk-screened artists' prints on French paper in an archival silk-screened



presentation portfolio. Curated by BOOKLYN's Marshall Weber, OccuPrint organizer; Jesse Goldstein, and various OccuPrint editorial committee members including Molly Fair, Josh MacPhee, and John Boy. Includes a copy of the OccuPrint "General Strike Newspaper".

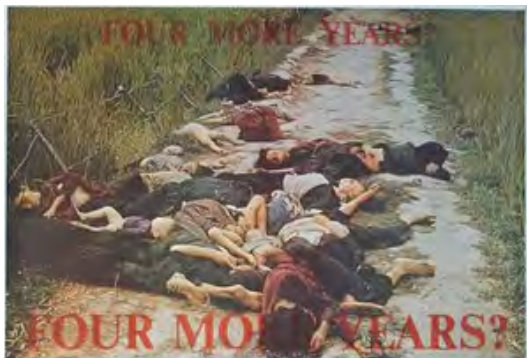
"OccuPrint emerged when The Occupied Wall Street Journal asked us to guest curate an issue dedicated to the poster art of the global Occupy movement. The OccuPrint website is meant to connect people with this work, and provide a base of support for print-related media within the #Occupy movement. <http://occuPrint.org/>

"OccuPrint showcases posters from the worldwide Occupy movement, all of which are part of the creative commons, and available to be downloaded for noncommercial use, though we ask that artists be given attribution for their work. Our Print Lab is collaboration with the Occupy Wall Street Screen Printing Guild. The OWS Screen Printing Guild is an official working group within the OWS General Assembly.

"We look forward to creating and distributing more printed matter by supporting the development of screen-

printing labs at other locations worldwide, and by printing more of the wonderful posters that we are receiving." —Occuprint

Haeberle, Ron L. (photographer); Artists and Writers' Protest. **Four More Years? [Infamous 1972 Anti Vietnam War Nixon Reelection My Lai Poster]**. New York: Colorcraft, Inc., 1972. First Printing. Minimal wear, else bright and clean. 25x39". Photographic image. Near Fine. (#9271) \$325.00

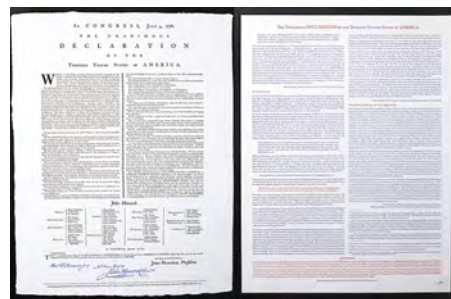


"This propaganda poster was issued by artists and writers united in protest against U.S. government policies

under President Richard M. Nixon, who was elected in 1968. In 1972, Nixon ran for re-election, defeating the Democrat George McGovern. The Nixon campaign slogan was "Four More Years." This poster subverts the slogan, asking instead whether Americans really wanted four more years of Nixon presidency. Printed over Ron L. Haeberle's well-known and disturbing image of the My Lai massacre in Vietnam, the message creates a stark association between controversial American foreign policy and savage brutality. The image supplies its own answer to the leading question, implying that four more years under Nixon's administration could lead to further violence and subjugation. Later in 1972, Nixon's Watergate scandal emerged, eventually forcing the President to resign." (V&A description) A very handsome copy of a remarkably strong piece of political commentary/protest.

Belhoff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard**. New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on handmade cotton & linen paper (paper custom made by Katie MacGregor, Maine). Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$825.00

Research & printing took place January thru September 2009, as originally designed & printed by Mary Katharine Goddard, January 1777.



"Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belhoff. "Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press." (Artist statement)

Ligorano - Reese [Gingrich, Newt]. **'Contract with America' Underwear**. Pure Products USA, 1995. First edition. Artists Multiple.



Bag shows very minor wear, else tight, bright, and unmarred. Silkscreened underwear, photographic insert with artist statement and colophon at the rear; in original ziplock plastic bag. Small 8vo. Illus. (b/w plate). Signed by the artists. Numbered limited edition, this being 2 of 260 (in a run later increased to 300). Near Fine in Bag.. Bagged Pamphlet and Insert. (#7582) \$75.00

Signed and numbered by the artists. Silkscreened underwear featuring a photo of Newt Gingrich at the crotch, and ten numbered points of the Contract on the rear. Caused a political sensation when it was first issued in 1995, with threats of litigation and considerable mainstream media attention. Originally intended as a run of 260 copies, the response was such that they increased the edition before 'release' to 300 (adding a small sticker to change the edition to 300. This is, as noted, "2".

POLITICS AND BOOK ARTS ~ JULY 2018

Sanders, Bernie; F.; Feinstejn, Samuel (binder). **Our Revolution, A Future to Believe [Art Binding]**. New York: St. Martin's Press, 2016. First Edition. Tight, bright, and unmarred. Full brown leather binding, in blind lettering and decorative elements, '27' at the heel of spine (the average donation amount). 8vo. 450pp. Illus. (color and b/w plates). Fine in Fine Archival Box. Hardcover. (#9277) \$1,400.00



"I don't often get to touch on politics in my line of work. Bernie Sanders is an inspiration, not only in his message, not only backing up his standpoints with policy, but

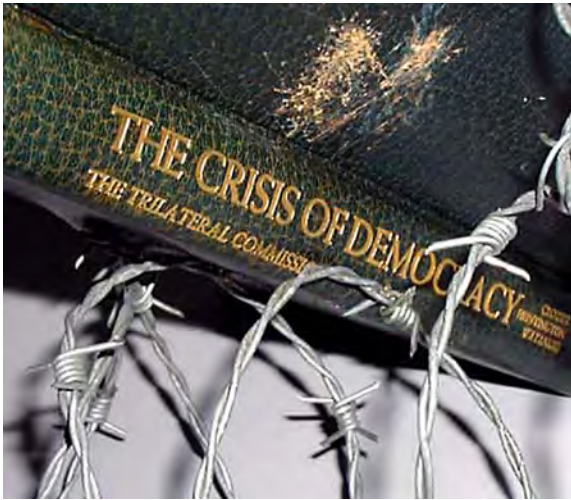
is, and has been, fighting for the people his entire career. As a person who lives in constant pain, and whose healthcare costs reflect that, his stance on health insurance as a human right resonates greatly with me. This book follows his campaign trail and puts forth the ideals he ran on: income equality, health care for all, higher education as a human right, racial justice, environmental justice, criminal justice reform, immigration reform, getting money out of politics, truth, love, compassion, and solidarity, among many others--and their implementation. I chose to do a utilitarian binding on this: no gold, nothing flashy, a simple arts-and-crafts design tooled in blind, done quickly but with elegance. The endpapers are plain, they don't need to be fancy. "A Future to Believe In" was Bernie's campaign message, and "The Struggle Continues" is the progressive answer to any election, any vote, or any compromise, win or lose—the struggle continues. And, of course, he ran a campaign without super PACs, with an average campaign donation of \$27, the number used where one would find a volume number or a date." [artist statement]

Means, Russell; Bogardus, Peter (illus). **The Great Mystery**. American Indian Mystery Press, 1997. First Edition/ Limited Edition. Tight, bright and unmarred. Full Japanese linen cloth, black Niger goatskin label, gilt and scarlet lettering; matching tray case. 4to. np. Illus. (color plates). Numbered limited edition, this being 25 of 60. Fine in Fine Archival Case. Hardcover. (#6189) \$3,500.00



Twenty-three color printed etchings by Bogardus. Text printed by Arthur Larson, Horton Tank Graphics. Bound by Gray Parrot. "The Great Mystery is a collaboration between the artist Peter Bogardus, who made the etchings, and Russell Means, who composed a handwritten text that was been relief-printed. The initial concept for the project occurred during a visit by the artist to the Oglala Lakota Indian Reservation at Pine Ridge, South Dakota. Allowed access to tribal archives, Mr. Bogardus was able to study many original photographic references. The iconography in these ancient images of the then still free Plains peoples provided inspiration for the etchings. At the same time the reality of late 20th century reservation life served to temper any tendency to romanticize the past. Thus the etchings are a vehicle for revisiting history while the text by Russell Means connects this history to the present, the "now time". Mr. Means is an Oglala Lakota and one of the founders of the American Indian Movement; he has been instrumental in activating pride among his people and awareness of their condition among the people of the larger US society and beyond. He is renowned as an orator. His captions to the etchings are contemporary responses to the history of his peoples' contact with those who came from Europe. The extended prose is based on a traditional prayer on the horizon at dawn. The Great Mystery is one name for the Creator.





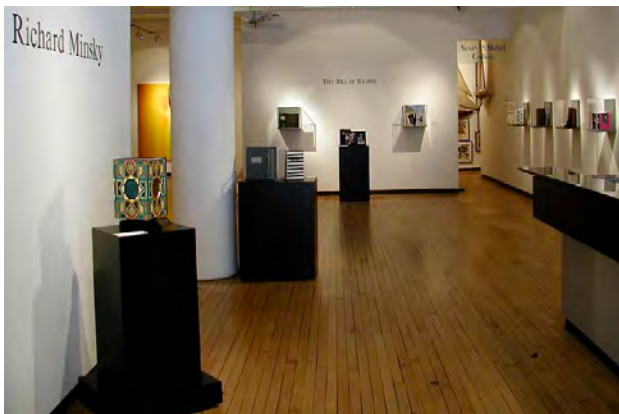
THE BILL OF RIGHTS

Richard Minsky, Limited Edition Set

In 1993 Minsky began creating works based on The Bill of Rights. After creating several unique, stand-alone works in response to individual Amendments, he decided to create an editioned set of ten volumes, each work embodying one Amendment. Originally conceived to be 25 sets, he closed his NYC studio and moved to Massachusetts during production and the edition concluded at 9 sets. Eight of the ten volumes rebound existing textblocks related to the Amendment. For Amendments Eight and Ten, Minsky reprinted texts specifically for the this series. The text of each Amendment is incorporated into each volume.

\$120,000.00

[N.B. There is an exhibition set, in Near Fine condition, that is available for \$75,000.]



The First Amendment: Reliquary for the Ashes of Salman Rushdie's Satanic Verses

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances



“Upon publication the author lost the freedoms of Press, Religion, Speech and Assembly in some countries. The Fatwah issued on Rushdie, and the book-burnings made headlines around the world. The fact that an ancient form of censorship exists in the 21st century warrants the inclusion of this book in the series.”

Here a sealed book-shaped reliquary contains the burned book. The other two images show its burning and state before being placed in the reliquary. Archival ink-jet on paper, laminated to binder's board, polyurethane and UV filter coatings, stained glass, 23K gold leaf, felt covered wood base. 23K gold stamped text of The First Amendment on label.



The Second Amendment Gathering Storm: America's Militia Threat (by Morris Dees with James Corcoran)

A well regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.



Morris Dees is the co-founder and chief trial attorney of the Southern Poverty Law Center. This book documents the hate-group roots of the militia movement. Dees is intimately familiar with the players. Militia spokesman and former Ku Klux Klan Grand

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Dragon Louis Beam was prosecuted by Dees when he led the KKK intimidation of Vietnamese fishermen in Texas. Dees' office was firebombed, and his commitment to freedom has made him a target of racist assassins. The front endpaper (detail, left: inkjet and gold leaf on Rives BFK) is an image of the

author as a target and saint. The halo is gold leaf, as in medieval and Renaissance icons. The Militia movement in the United States expanded dramatically in the mid 1990's. Spurred by the Randy Weaver incident at Ruby Ridge and the catastrophe at Waco, fear of government abuse led to the founding and/or evolution of militia organizations in every State. The binding is camouflage leather, foil stamped in black with quotes from the text on the front and back covers. The protective enclosure is camouflage cotton cloth with the text of the second amendment printed inkjet on khaki cloth.



The Third Amendment Seven Days in May (by Fletcher Knebel and Charles W. Bailey with a dvd of the film starring Burt Lancaster and Kirk Douglas directed by John Frankenheimer; screenplay by Rod Serling)

No soldier shall, in time of peace be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.

The Third Amendment sets a clear boundary on military authority. In this classic story the Chairman of the Joint



Chiefs of Staff is seeking to quarter himself in The White House. The case represents the 'football', carried by the Presidential attaché, holding the codes to authorize a nuclear strike.



The text of the third amendment is stamped in 23k gold on black board, in a recessed panel inside the case cover. The book is bound in blue calf with 23k gold title on spine.

Inlaid seal is lacquered inkjet on Rives BFK mounted on 2-ply museum board. Endpapers are blue Canson Mi-Teintes.



The Fourth Amendment: Neuromancer (by William Gibson)

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.



The novel that brought Cyberspace into the mainstream. Every day there are more issues about government searches of our emails, web habits, and hard drives. You can read about the implications at The Electronic Frontier

Foundation, the ACLU of the cyberspace. The book was originally issued as a paperback in 1984 and received major awards for science fiction writing.



The binding is in limp black leather, to preserve the soft feel of the paperback. A shuriken (Ninja throwing star) is on the cover, and is an image that appears throughout the text. The pink slipcase has the text of the fourth amendment hotstamped in hologram foil on one side. The hologram makes the text appear as colored code

from a distance. On the other side of the case (Case is



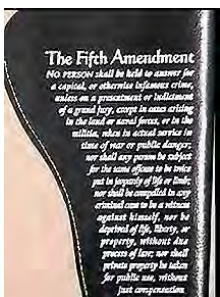
also the name of the protagonist) is an embedded Network Interface Card. In the novel, Case jacks into the cyberspace network through a neural interface.

The Fifth Amendment: Branches (by Mitch Cullin illustrated by Ryuzo Kikushima)

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a grand



jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.



The novel is written in the first person, telling the story of a Sheriff in Texas who is judge, jury and executioner. Each copy of the book has 9mm bullet holes shot through the cover, a Sheriff's badge, and the title is affixed as



the name badge. This edition of Branches includes color prints of the 16 illustrations, tipped in over the black and white reproductions in the book. The box is made of the same uniform fabric as the book, with a black leather holster bearing the foil stamped text of The Fifth Amendment sewn to the cover.

The Sixth Amendment The Run of His Life: The People v. O. J. Simpson (by Jeffrey Toobin)

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the state and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense



Arguably the most public trial in history, with many open questions about the jury, witnesses and defense counsel. It occupied the television networks day and night. Before the trial began, the author wrote in The New Yorker that the defense would play the "race card" and claim Mark Fuhrman was a racist who was framing Simpson because he was black.

This binding is black leather, with doublures (inside cover) and hinge of the same leather. A black leather glove is on the cover, and acrylic paint. The title is foil stamped in P. T. Barnum, a typeface chosen because of the circus-like environment of the trial. The endpaper [detail below] represents "The Race Card." The prosecution made a major error by having the accused try on the bloodstained black leather glove, which had shrunk, with an additional latex glove to prevent biocontamination. Simpson made a show of not being able to get it on. The defense line was "If it doesn't fit, you must acquit." Detail of "The Race Card" on the endpaper. It represents the defendant trying on the glove, holding a big knife (rather than the traditional sword), with blood dripping from the lower knife.



The Seventh Amendment The Litigation Explosion: What Happened When America Unleashed the Lawsuit by Walter K. Olson

In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise reexamined in any court of the United States, than according to the rules of the common law.



In 1789 twenty dollars went a long way. Since the 1970's, "civil" lawsuits have flooded the judicial system. Now a multibillion dollar business, the litigation industry proceeds on flimsy pretexts, preceding a search for evidence.

The spine of the binding is gold leather with the title foil stamped in silver (neither is the genuine metal).

The gold and silver make it hard to decipher. The covers appear to be a collage of \$20 bills, but closer examination reveals them to be artificial as well. Jackson has been replaced by James Madison, whose signature replaces that of the Secretary of the Treasury, and whose title reads Father of the Bill of Rights. The text of the Seventh Amendment is superimposed on the treasury seal, and there are several other changes. The slipcase is covered with court calendar listings from the New York Law Journal. On any day you may find 20 broadside pages listing lawsuits in New York. It is coated with two layers of ultraviolet filter acrylic.



The Eighth Amendment Forlorn Hope: The Prison Reform Movement (by Larry E. Sullivan)

Excessive bail shall not be required, nor excessive



fines imposed, nor cruel and unusual punishments inflicted.

During the 1990's the drive toward prison reform reversed. Prison libraries were closed, chain gangs and striped uniforms came back, and prison populations increased. The book is bound in stripes with the word "CONVICT" on the back cover, printed inkjet on canvas, and is chained to a miniature jail cell of painted wood.



The author, a former prison librarian, was Chief of the Rare Books and Special Collections Division at the Library of Congress when he attended a Minsky lecture in Washington, D.C., and commissioned a binding on his 1990 book with this title. For The Bill of Rights

series, Minsky published a new edition of this book in 2002, for which Sullivan added a chapter on the reversal of prison reform in the previous decade. Larry Sullivan is currently Chief Librarian at the John Jay College of Criminal Justice.

The Ninth Amendment The Right to Privacy (by Ellen Alderman and Caroline Kennedy)

The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.



We all assume we have a right to privacy, but every day that right seems to diminish. From our personal data on the internet to telemarketing at dinnertime, we are



barraged. And that's just the tip of it. This book identifies many serious legal issues surrounding privacy considerations. When people become public figures the violation

of privacy becomes extreme. Occasionally those of us not in the public eye are reminded just how dangerous and invasive the thirst for vicarious living can be. The binding is an inkjet print on canvas of Princess Diana, with tabloid headlines on the back cover and endpapers with photos of her wrecked car. It comes in a velour lined black cloth box with the text of the ninth amendment printed on a Fabriano Roma label.



The Tenth Amendment USSC No. 00-949 (by The Supreme Court of The United States of America)

The powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people.



This is the decision of the Supreme Court in the landmark case that determined the outcome of the 2000 election, Bush vs. Gore. This ruling, overturning a decision of the Florida Supreme Court, is arguably the most significant Federal intervention in states' rights in modern history. The edition was designed by Minsky using the texts of Justices concurring and dissenting opinions. It is printed by photocopy from the output of the Adobe Acrobat (.pdf) file downloaded by Minsky from the Supreme Court website the day it was issued, December 12, 2000. The paper is Southworth 100%



cotton fiber paper. The binding is in classic law book style of full leather with raised bands. Red and black leather labels have the title in 23k gold and the roman numeral "X", in a cloth slipcase with the text of the tenth amendment inset in gold on black board. Normally we see the red label on top and the black one on the bottom, so there seems to be something subtly wrong. The title is also somewhat uneven and not exactly on the

level. So at the same time as this volume looks like a classic law book from a distance, close inspection reveals this contemporary interpretation to be disturbing and somewhat crooked.

“Richard Minsky has been making and remaking artists’ books and related encampments for fifty years. His involvement parallels the lifespan of book art’s late-twentieth century regeneration and efflorescence, and suggests future directions. Indeed, Minsky deserves master gardener status as sower and nurturer of the (first) Center for Book Arts (CBA) in New York City. CBA has served as a book art hub since it opened in 1974, recognized as a destination for every artist of note in the U.S. and beyond.

Minsky is best known for sculptural bookworks in which he alters an existing or “found” book. Passionate about social justice and informed by his studies in economics, his metaphorical transmutations may appear amusing or even shocking, thus instigating sustained consideration by the viewer. Time and reflection reveal how a particular title, transmuted through Minsky’s ministrations, embodies the ramifications of political maneuvers or social inequalities. A centerpiece of the exhibition is Minsky’s magnum opus, the Bill of Rights series, which presents a theatrical tutorial on contemporary challenges to each of the first ten Amendments.

The work and archive material in “Material Meets Metaphor: A Half Century of Book Art by Richard Minsky,” on view at Yale University’s Robert B. Haas Family Arts Library, provides an unprecedented opportunity to study these fantastical bookish voyagers. In addition, the exhibition explores Minsky’s other passions, as an experimental printer whose publications include works by other artists and writers, and as a collector and scholar of American decorated publishers’ bindings. From past to present to future, visitors will also view experimental works by Minsky the technophile, ever curious to integrate cutting edge technology into the book’s material and metaphors.”

Betty Bright, “Material Meets Metaphor: A Half Century of Book Art by Richard Minsky” (preface to Yale University exhibition catalogue)

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

Ian J. Kahn

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