

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.

Maureen Cummins

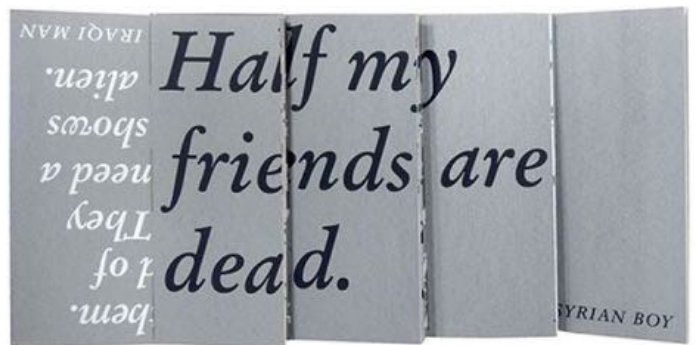
Maureen Cummins was born in 1963 and is a native New Yorker. She graduated with a BFA from the Cooper Union School of Art, where she studied printmaking and book arts. In 1993, following a series of apprenticeships with master printers and binders in New York and California, Cummins established her own printshop/studio in a 19th-century packing box factory in Brooklyn. Since that time, she has produced over twenty-five limited-edition artist's books. Her work is held in over one hundred permanent public collections internationally and has been included in exhibitions at the American Craft Museum, the Zimmerli Art Museum, the Rotunda Gallery, the Corcoran Gallery of Art, the Art Complex Museum, and the Brooklyn Museum.

“In my work I play with the sense of reverence that people bring to official knowledge and history. I use beauty (in the form of sensuous materials, compelling imagery, and centuries-old craft techniques) to draw the viewer into content that contradicts precisely those values embodied in traditional forms. I seek to ambush my audience, to generate an experience of surprise, wonder, and revelation that is both personal and political.”



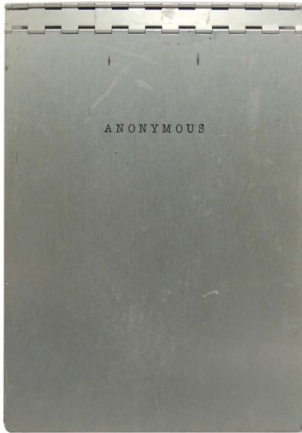
1. Cummins, Maureen. **AlieNation / SepaRation**. New York: Maureen Cummins, 2019. Limited Edition. Tight, bright, and unmarred. Printed stiff board; etched acrylic case. fo. 192pp. Numbered limited edition, this being ___ of 50 copies. Signed by the artist. Fine in Fine Slipcase. Stiff Boards. (#10219) \$2,600.00

Done as part of Swarthmore College's Friends, Peace, and Sanctuary project. "The project brought five artists into conversation with Syrian and Iraqi individuals resettled in Philadelphia. Cummins interviewed four participating families in 2018. The interviews captured the unspeakable losses experienced by the settlers and bore witness to their struggles to adjust to new countries, cultures, languages, and their separation from loved ones. From the interviews, Cummins selected forty-eight excerpts that she pieced together to create a narrative arc. To house the text, the artist created a structure that is visually startling, experimental, and conceptually driven. Text blocks are severed, then reprinted as quarto-sections on corresponding pages of four separate books. As in the case of the resettlers themselves, these stories must be reunited in order to be read, understood, and made whole again. Since the structure is two-sided, with half the pages printed upside down, the reader is forced to puzzle out where and how to begin and what order in which to read the pages. In this way (s)he is forced to experience



MAUREEN CUMMINS – CURRENT AND AVAILABLE

some measure of the confusion, alienation, dislocation, and separation that resettlers struggle with every day. The books were created by first deeply saturating flats of color onto Arches Cover White. Blocks of text were then surprinted over the color fields, a process that required masterful registration. Bound by Lisa Hershey in the Coptic style structure that draws on Middle Eastern binding tradition. Each set of four books is housed in a handsome plexiglass slipcase and laser-etched titling by Sarah Pike." "AlieNation / SepaRation is the most physically and materially ambitious project I have ever produced. The creation of the edition required over a year and a half of intense work, one hundred-plus pages of transcribed interviews, 1,500 sheets of Arches Cover, 192 press runs, and upwards of 50,000 squeegee pulls." [Artist statement]

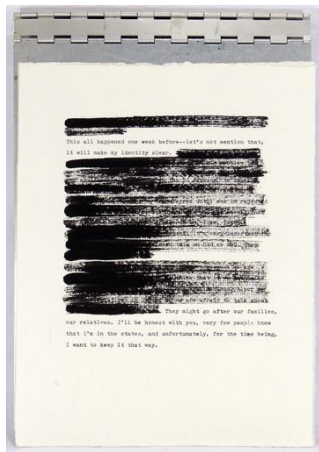


2. Cummins, Maureen. **Anonymous.** New York: Maureen Cummins, 2019. Limited Edition. Bright and unmarred. Loose sheets, held in an aluminum clipboard. np [8pp]. Limited numbered edition, this being 4 of 20. Fine. (#10255) \$1,000.00

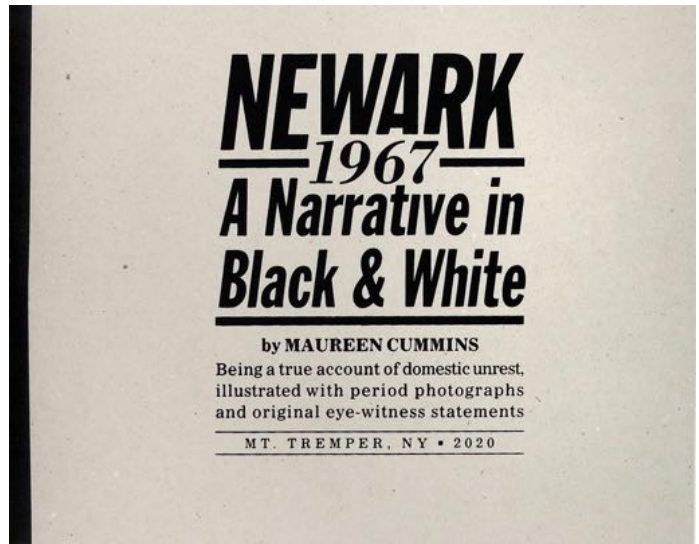
"Anonymous was produced in the fall of 2019 by Maureen Cummins as part of the Friends, Peace, and Sanctuary project. ... The

text of the book is based on interviews that the artist conducted with three resettled Middle Eastern refugees and their families: XXXXX, XXXXX, and XXXXX.

Anonymous was typed by the artist using a vintage Smith-Corona typewriter, then redacted by hand with waterbase black ink." [Colophon]



3. Cummins, Maureen. **NEWARK! 1967: A Narrative in Black & White // Being a true account of domestic unrest, illustrated with period photographs and original eye-witness statements.** Mt. Tremper: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Printed natural board wrappers, black paper spine, black ink lettering, cut out elements, printed natural



boards textblock; matching slipcase. Oblong 4to. np. Illus. (b/w plates). Numbered limited edition of 30. Signed by the artist. Fine in Fine Slipcase. Original Wraps. (#10595) \$2,500.00

"One day, to everyone's astonishment, someone drops a match in the powder keg, and everything blows up." [James Baldwin] "Newark 1967: A Narrative in Black and White was produced by Maureen Cummins during the summer and fall of 2020, with typographic assistance from Kathleen McMillan. The project, which began as historical research during the months before the COVID-19 outbreak, quickly became, in the aftermath of the killing of George Floyd and Black Lives Matter protests across the country, a surreal parallel to the racism of our time. The events in Newark that Cummins set out to document arose out of decades of discrimination— in housing, education, and government, not to mention longstanding police brutality—all of which culminated on the night of July 12, 1963. When a black cabby, John Smith, was seen dragged into police custody and rumored to be dead, an angry crowd of residents gathered outside the precinct, and violence broke out. What followed was five days of mayhem—businesses looted, buildings in flames, and crossfire from multiple armed forces—that left 26 people dead and hundreds injured. Driven by her own family's story of white flight from Newark, Cummins began her research by making weekly trips to the city, first to the New Jersey Historical Society, then to the Charles F. Cummings Center for New Jersey Information, housed in the Newark Public Library. Both resources provided a treasure trove of information: books, maps, protest fliers, news clippings, autopsy reports, transcripts of eye-witness accounts, and press photographs. What the artist did not expect to discover,

MAUREEN CUMMINS – CURRENT AND AVAILABLE

six months into the project, was the way in which her research would come to life before her eyes: in Minneapolis and other cities across America, scenes from Newark's racist playbook were repeated again and again: in the form of en-forced curfews, food shortages, tanks in the streets, attacks on unarmed citizens (by police, military, and armed militias), references to snipers, outside agitators, "insurrection," "left-wing radicals," and clarion calls for "law and order." Newark 1967: A Narrative in Black and White reads as history, memoir, current events, and cautionary tale. The text of the book is comprised of ten stories, most of them a chorus of voices, many dramatically different: "The Newspaper Stories," "John Smith's Story," "The Activists' Story," "The Law Enforcement Story," "The Black Survival Story," "The Firemen's Stories," "The Eyewitness Stories," "The Grand Jury Story," "The Mother's Story," and "My Father's Story." On facing pages, images of events transpiring people on the ground are viewed through cutout openings within quiet-seeming domestic scenes. In this way, two realities are depicted: black and white, "high" and "low," the protected and the targeted. Within the pages of the book, which mimic newspaper stories and photos, the artist uses color to comment on color: while the white characters are foregrounded and printed in bold black ink, the black characters are viewed from afar—ghostly, barely there, an allusion to Ralph Ellison's "Invisible Man." A closer read of both sets of photos, however, reveals a more nuanced and parallel story: the double meaning behind the phrase "domestic unrest." [Artist statement] All text and imagery in "Newark 1967: A Narrative in Black and White" was silkscreen-printed onto Schaeffer Graphic Board, with laser cuts by Sarah Pike of Freefall Laser. The book was bound by Lisa Hersey using hand-dyed Yukyushi paper for spine-lining and hinges. Period photographs of Cummins and her family are from the artist's personal collection. All original press photographs have been reproduced by kind permission of the Associated Press and The Newark Star Ledger, with the exception of the images facing The Grand Jury Story and The Black Survival Story, which are believed to be public domain." [colophon]



4. Cummins, Maureen. **Re-Categorized**. New York: Maureen Cummins, 2021. Limited Edition. Tight, bright, and unmarred. Halfbound, black cloth spine and tips, beige cloth boards, white paper label, black ink lettering, tipped in plates and ephemera on black leaves. Oblong 4to. np [16pp]. Illus. (color and b/w plates). Numbered limited edition of 20. Signed by the artist. Fine. Hardcover. (#10916) \$1200.00

"In *Re-Categorized*, Cummins uses historical press photographs to explore the challenges faced by librarians and cataloguers in creating classification systems, especially for materials involving human subjects. While collecting documentation of displaced populations for the Friends, Peace, and Sanctuary project, Cummins found herself interested in the backs of press photographs. These surfaces resembled twentieth-century collages, with pasted-down copies of printed articles, rubber stampings, and handwritten classifications for filing purposes. As she examined the texts and images, Cummins noticed not only the reporters' red-baiting and jokey racism (the headline "Sun-thing in the air" is used to describe a displaced Vietnamese woman wearing a conical Asian hat), but

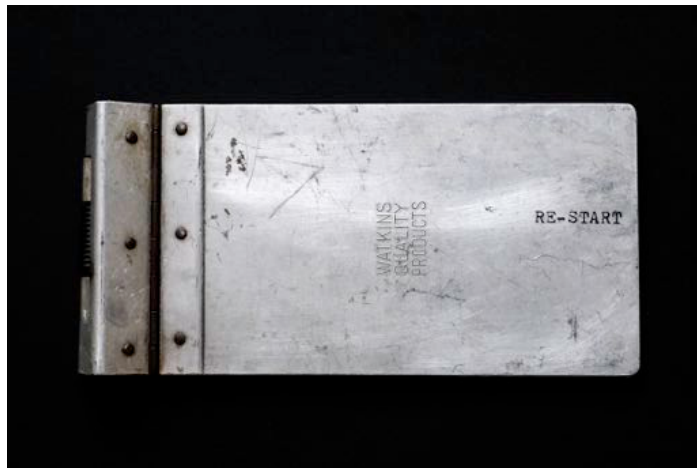


MAUREEN CUMMINS – CURRENT AND AVAILABLE

another, more subtly disturbing pattern: descriptors used by cataloguers to identify subjects in the photographs, intended to



facilitate easy retrieval, were later, as events progressed, crossed out and altered: for example, “KW-destinations,” “Vietnam-People,” “Germany-East-People,” and “Pakistan-People,” became, respectively: “KW-Refugees,” “Vietnam- North-Refugees,” “Germany-East-Refugees,” and simply “Refugees.” In all but one of the twelve examples included in the book the word “people” was changed to “refugee;” in other cases, nuanced descriptors such as “war” and “revolt” were eliminated, along with the names of destination countries and countries-of-origin. Like the experience of war and trauma itself, rich human lives were reduced to and defined by loss.” [Artist statement]

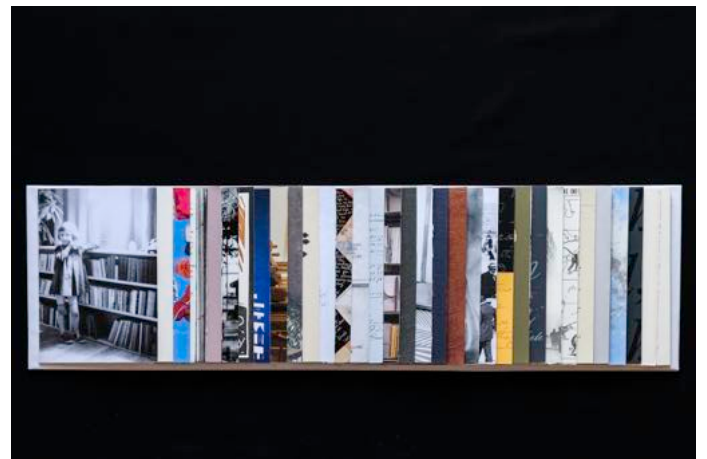


5. Cummins, Maureen. **Restart**. New York: Maureen Cummins, 2021. Limited Edition. Bright and clean. Aluminum hinged covered notepad, title etched in front flap, textblock 'clamped'. Oblong 8vo. np [65pp]. Numbered limited edition, this being Copy 9. Fine. Hardcover. (#10917) \$950.00

"In this collaboration with Iraqi artist and educator Yaroub Al-Obaidi*, Cummins was



drawn to cold, manufactured materials and processes—aluminum covers, vellum pages, typewritten text—to represent the experience of wartime displacement and resettlement. The project is based on an interview that Cummins conducted in 2018 with Al-Obaidi, in which he described his experience of being resettled in multiple countries, including the United States. Al-Obaidi likened the process to a computer that is broken and has to be restarted again and again. Inspired by this analogy, Cummins played with Al-Obaidi’s text—breaking it, rearranging it, and repeating sections again and again, creating in the reader a mounting sense of frustration that only begins to mimic the author’s experience.” [Artist statement]



6. Cummins, Maureen. **Retrospective**. New York: Maureen Cummins, 2022. Limited Edition. Tight, bright, and unmarred. Unusual structure, printed using a variety of techniques (silkscreen, letterpress, collage, digital printing, watercolor, and colored paper); archival hinged box with plexi-element to allow viewing when sealed. fo. 66pp. Illus. (color and b/w plates). Signed limited edition of 30 copies. Fine in Fine Archival Box. Hardcover. (#11218) \$2,750.00

Retrospective was designed and printed in the winter and spring of 2022, with typographic assistance from Kathleen McMillan. Inspired by the fact that I recently

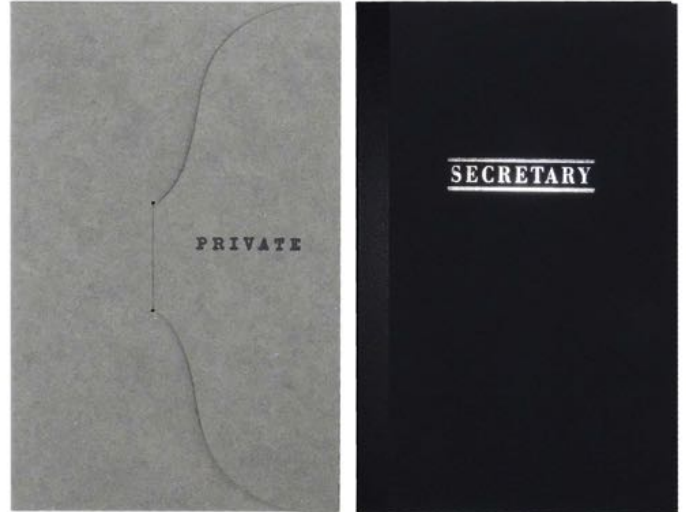


MAUREEN CUMMINS – CURRENT AND AVAILABLE



reader/ viewer to explore. The box which houses the book, specially designed and crafted by Jim Lee, contains a side piece which lifts up for easy access to and handling of the book. The cover of the box, constructed out of plexiglass and laser-etched by Sarah Pike, allows the book to be displayed even when it is safely stored.

celebrated my thirty-fifth anniversary of making artist's books, *Retrospective* is a look back on my career. A delightful play upon the traditional catalogue raisonné, *Retrospective* also makes visual reference to scrapbooks, archives, and exhibitions. The text, which culminates in a list of works printed from 1985 to 2021, is comprised of one-page vignettes that speak to a variety of subjects: growing up with books, my early art training and interest in book illustration, apprenticeships and early projects, the influence of history in my work, the role of travel and research in my practice, and a variety of topics which I hope will illuminate — for students, researchers, and collectors alike—the nature and scope of an artist's life. The text of *Retrospective* is juxtaposed against a variety of images: actual and reproduced bookpages; a diary page from age 18 describing my desire to be a book illustrator; documentation of early art projects, edited-out images from editions; and photographs of seminal places in my career, including the Yolla Bolly Press, where I apprenticed; my first printshop, in Brooklyn; the American Antiquarian Society, where I was an artist-in-residence, and Kinngait Studios, a printshop in the Eastern Arctic that I made a pilgrimage to. Many of the stories included are from past lectures given to students. I recount the story of how I fell in love with letterpress (by buying a case of type), how I bought my first press (at an estate sale for \$200), and how I was able to rent my first studio when I only had twelve dollars in the bank (a process I now refer to as Indiegogo before Indiegogo). I believe that an essential part of my role as an older artist is to demonstrate, with examples from my own life, the way in which being an artist is itself an ongoing act of creativity." [artist statement] All text in *Retrospective* was printed letterpress onto sheets of Arches Cover. The accompanying images provide a rich sampling of artistic methods and materials, including silkscreen, letterpress, collage, digital printing, watercolor, and colored paper. The structure of the book — staggered pages which fan out like a card deck, allowing the viewer to see a slice of each image simultaneously — create a blur of color that invites the

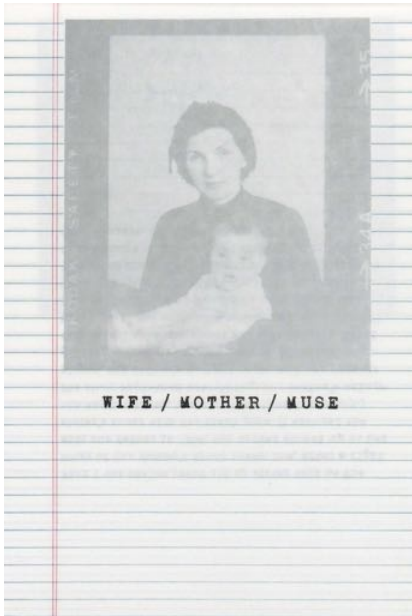


7. Cummins, Maureen. **Secretary**. Park Slope, Brooklyn: Maureen Cummins, 2018. Limited Edition. Tight, bright, and unmarred. Quarterbound, blue paper boards, black leather spine, black ink lettering, cave paper endpages. 4to (8.5x14.5). np. Illus. (b/w plates). Numbered limited edition, this being 19 of 30. Fine in Fine Portfolio. Hardcover. (#9750) \$2,500.00

Typographic assistance by K. McMillian and binding by Lisa Hersey. Letterpress printed on Asian paper, titling redacted by hand in graphite. All photos reproduced from original 35mm film. Bound in the form of a stenographer's notepad.

The work "deconstructs the life and death-by-suicide of her mother, Dolores Bodkin, an aspiring artist who was forcibly committed in 1963 after attempting to leave her violent and abusive husband. Using language that is factual and at times chilling, the artist plays upon the original meaning of the word secretary--"secret keeper"--to allude to the secrecy and shame that existed in her household, as well as the cultural silencing of women around the experience of sexualized violence. Cummins uses several layers of information to tell this story: her own memories; excerpts from a diary her mother kept for two years before her suicide; a list of roles that Bodkin embodied, all crossed on the final page; and most dramatic of all--photographs taken by her father that span the period 1956-1975.

MAUREEN CUMMINS – CURRENT AND AVAILABLE



These images, reproduced in ghostly silver ink and retaining film-strip terminology such as "Hypersensitivity" and "Kodak Safety Film," are both beautiful and deeply disturbing. Repeatedly the subject is photographed without her consent: while angry, while sleeping, while contemplating the dilemma of her broken leg. Viewed

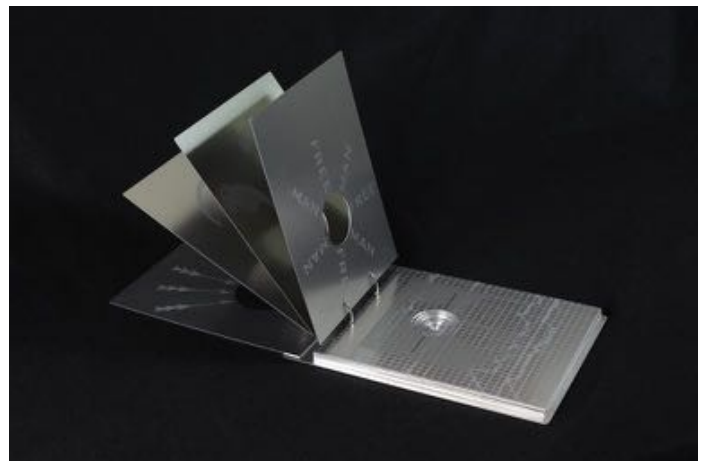
together, and with the accompanying text, these portraits serve as a documentation of Bodkin's destruction. By bringing a critical female gaze to bear upon classic examples of the male gaze, Cummins invites her audience to become aware of, and truly see, multiple forms of invisible violence. By the end of the book, an act that many call "senseless" makes perfect sense." [artist's statement]

8. 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'. Numbered limited edition of 40. Fine in Fine Box. (#9246)



\$3,300.00

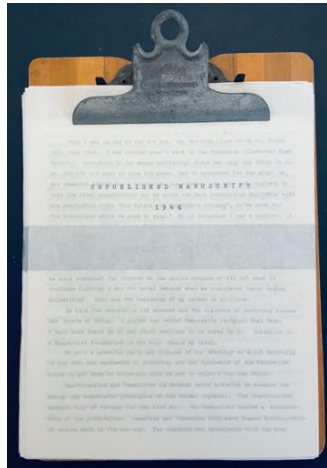
The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive 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.



MAUREEN CUMMINS – CURRENT AND AVAILABLE

9. Cummins, Maureen.
Unpublished Manuscript, 1946. New York: Maureen Cummins, 2019. Limited Edition. Bright and unmarred. Loose sheets in clipboard. 154pp. Illus. (b/w plates). Numbered limited edition of 15, this being 12. Signed by the artist. Fine. (#10224) \$1,750.00

Unpublished Ms, 1946 juxtaposes a memoir by Hans



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

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Bargas—a survivor of Buchenwald who resettled in Pennsylvania—with a rejection letter from the head editor at Readers Digest. This spare and chilling book speaks powerfully to issues of anti-semitism, denial, and the erasure of cultural memory.

