

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.

We are pleased to be a sponsor of this year's RBMS.

Unusual and Unique



1. Lecomte, Hippolyte. **Costumes Civils et Militaires de la Monarchie Française de 1200 à 1820 [Complete in Four Volumes: together with] Manuscript Sketchbook of Hippolyte Lecomte, 1820.** Paris: chez Delpach quai Voltaire No. 23., [1820]. First Edition/Unique Edition. Light shelf/edge wear, spines toned, wear to head and tail, light rubbing at hinges, thumb creases to some plates, light toning/soiling, thin laid paper endpapers "Mrs. Jay Bird" bookplate, else tight, bright and unmarred; vellum binding shows closed split, light toning, old repair at front hinge with buckram under the vellum, fore-edge toned, last page before fly soiled (likely outer wrapper of a much used sketchbook prior to binding), else tight, bright and unmarred. Quarterbound, red leather spine, marbled boards, gilt lettering, frontispiece. fo/small 8vo. np. Illus. (hand-colored plates). Very Good. Hardcover. (#6548) \$25,000.00

Vol. I: 100 lithograph plates: [title page + 99 of costumes, all hand-colored]

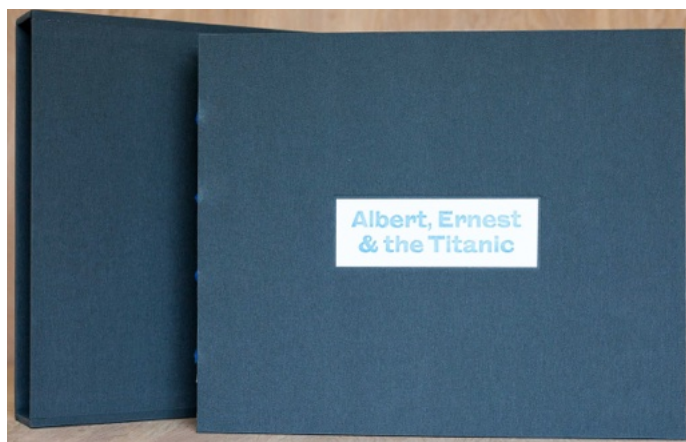
Vol. II: 100 plates #101-200.

Vol. III: 100 plates #201-300.

Vol. IV: 80 plates #301-380.

Manuscript Sketchbook of Hippolyte Lecomte (1820). Ink over pencil sketches for Costumes Civils et Militaire de la Monarchie Française; 268 drawings.

Small quarto in laid paper; to plate "266" of above, then different sketches. Hippolyte Lecomte (1781-1857), a French painter trained under renowned historical painter Pierre-Adrien Swobach. Lecomte became known for his large-scale historical paintings, often depicting scenes from Napoleonic France and the Spanish War of Independence and his works are praised for their accuracy, dramatic composition, and attention to detail. Lecomte's work continues to be exhibited in museums like the Palace of Versailles, the National Gallery of Art, and the Rijksmuseum. His mastery of historical narratives [and his contributions to ballet design] have ensured his place in French artistic history.



2. Toibin, Colm (preface). **Albert, Ernest & the Titanic.** Dublin, Ireland: Distillers Press, 2012. Limited Edition. Tight, bright, and unmarred. Slipcase tight and bright. Grey cloth boards, exposed glueless binding, in blind lettering, paper label. Oblong 4to. 176pp. Illus. (b/w plates). Limited numbered edition, this being __ of 30 (with six additional copies for private distribution). Fine in Fine Slipcase. Hardcover. (#8008) \$12,500.00

First available copy in nearly a decade...

Binding by Tom Duffy, The Five Lamps, Dublin. Hand set in newly cast Garamond (Hand & Eye, London) and Grotesque light and Grot no. 8 (Stephenson & Blake, early 20th century). "This book tells the story of RMS Titanic's ill-fated on board printers, Abraham 'Albert' Mishellany and Ernest Corbin as they travel on the ship's doomed maiden voyage.

In his foreword for the book, Irish author Colm Tóibín writes: "As we mark the centenary of the sinking of the Titanic, we are reminded of the amazing gallery of prose and poetry prompted by the events of 1912. However, as well as the passengers, we cannot forget the skilled

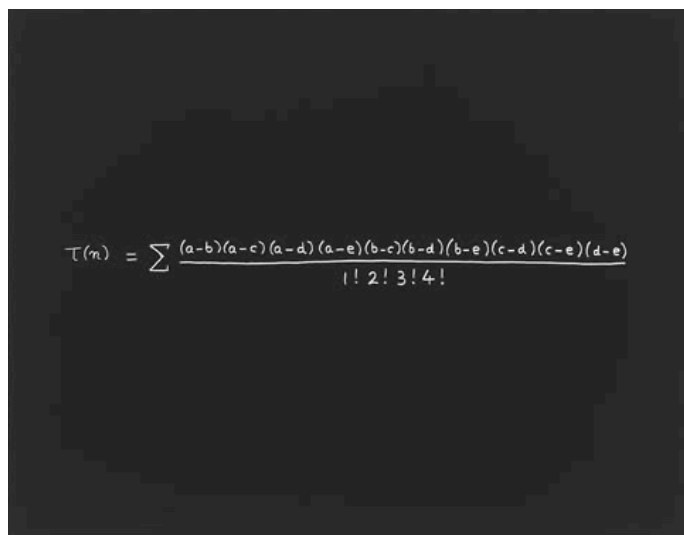
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craftsmen who worked on the ship." The result of two years of research and production, the book includes ink made from coal from the wreck site and the accompanying typeface, 'Horizon' was developed for this project. [Artist Statement]

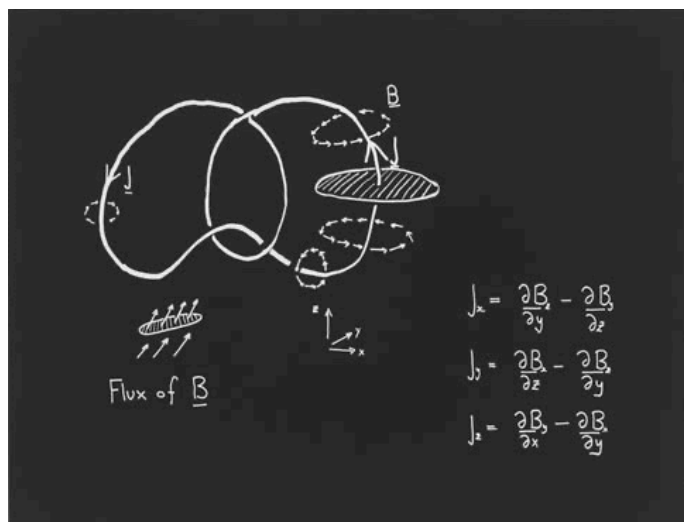
"Working towards his Master's degree at NCAD, Jamie Murphy applied himself to making a book that relates, in visual form, the story of the Titanic's two resident printers. An oceanliner is a world in microcosm, requiring an entire support system and all manner of skills, designers and printers among them. Abraham "Albert" Mishellany and Ernest Corbin designed and printed "the restaurant menus, stationery, note pads, programmes of events" and even the tickets. In the aftermath of the disaster, these ephemera, as with virtually everything associated with the Titanic, became much sought after mementoes and have sold for thousands at auctions. Murphy has commemorated the printers in the medium of linocut, one of the most basic printmaking techniques. The book he has made with the images, plus the kind of letterpress methods employed by his subjects, also uses powder from coal salvaged from the site of the wreck." [Irish Times]

This was the first of Murphy's 'big books', selling out at publication almost immediately and extraordinarily hard to find on the market. Winner of the RDS Printmaker Award 2012 & the NUI Art & Design Prize 2012."



3. Atiyah, Michael; Bombieri, Enrico; Donaldson, Simon; Dyson, Freeman; Karp, Richard; Lax, Peter; Mumford, David; Gell-Mann, Murray; Smale, Stephen; Weinberg, Steven. **CONCINNITAS [Complete Set of Equations]**. Portland, OR: Parasol Press, 2014. Limited Edition. Bright and unmarred. Black coated cloth archival boxes (prints, descriptions, cards). 8 are 26 1/8 x 31 5/8 inches. 2 are 31 5/8 x 26 1/8 inches. Illus. (b/w plates). Limited edition of 100. Signed by the mathematicians/physicists. Fine in Fine Archival Boxes. Loose Sheets. (#9325) \$12,500.00

A collection of 10 aquatints on Rives Paper. Leon Battista Alberti, renaissance scholar, artist and architect, coined the term Concinnitas to connote the beauty found in the confluence of perfect uses of number, position and outline. In 2012, Parasol commissioned ten mathematicians, physicists, and computer scientists, including two Nobel Laureates and five Fields Medalists, to create etchings of the mathematical expression most meaningful to them. These formulae were then printed by



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the fine-art print shop Harlan and Weaver as aquatints, evoking the look of equations quickly and elegantly sketched in white chalk on a blackboard.

Accompanied by an expository essay of each and description card, signed by each. Sir Michael Atiyah. Edinburgh University. Fields Medal Enrico Bombieri. Institute of Advanced Study Princeton. Fields Medal Simon Donaldson. Stony Brook University / Imperial College London. Fields Medal Freeman Dyson. Institute of Advanced Study Princeton. Templeton Prize Murray Gell-Mann. Santa Fe Institute. Nobel Prize Richard Karp. UC Berkeley. Turing Medal Peter Lax. Courant Institute (NYU). Abel, Wolf and Norbert Wiener Prize David Mumford. Brown University. Fields Medal Stephen Smale. City University of Hong Kong. Fields Medal Steven Weinberg. University of Texas. Nobel Prize

4. Croze, Austin de [1866-1937]. **La Lumière Magique. [13 poèmes magiques et poème en épilogue] [Manuscript] [Together With] [Calendrier Magique]**. Paris: mss, 1920. Unique. 4to. 92pp. 37pp. text and illustrations, distributed over 92pp. overall. Various papers and media utilised running the gamut from heavy card to glassine via what appears to be brown wrapping paper and other diverse elements. Bound in later full burnt yellow morocco gilt, black title labels to spine, embellished with pentagrams to both boards. A beautiful volume, strong, clean and clearly well looked after. Original cover and spine bound in. Filled with numerous pen, ink and watercolours designs with the unpublished poems in typescript. Near Fine. Hardcover. (#9640) \$25,000.00

To all intents, purposes, appearances and instincts this volume is a detailed artist\author's mock up or "maquette" for an occult poetic collection that was never published but that looks very much like (well, clearly is) a follow up to the legendary Calendrier Magique that de Croze created years earlier in collaboration with Manuel Orazi and which is now hailed as one of the greatest and most desirable depictions of the fin de siècle art occult pre-occupation. Intended far more as an artistic romp through the lush and shadowy landscape of decadent Parisian occult excesses than an actual handbook for magical practice (despite being issued in a rather tongue in cheek limitation of 777 copies), it's a thing of great



beauty and renown, and highly sought after by both those who are interested in fin de siècle art, and by those who are interested in fin de siècle occultism.

This volume, which positively reeks of an attempt to expand upon the Calendrier artistically, has its scope broadened to encompass practical witchcraft (there is a beautifully illustrated section

on the gathering of magic herbs), talismans, the construction of magic circles, a striking section on the zodiac, an incantation for summoning the devil, a variety of magical formulas, "Le Chanson du Sabbat" and a poetic piece entitled "Le Vampire" all decorated and embellished in gorgeous colour and detail. A favourite image has to be a striking full colour illustration of the elements of some sympathetic magic ritual consisting of pierced portraits, hearts with nails through them, the head of a very unhappy looking owl and a suspended series of small wax figurines illustrated in detail bearing the names of people with whom the practitioner clearly has a problem; Andre Gide (depicted during his beard and moustache period) is one of the suspended voodoo dolls, along with de Fouquieres, two unfortunate ladies named Yvone and Aurel, and a mutilated doll labelled Sacha, that has already been divested of its hands and feet.

At this point in the 1920's, Austin de Croze was an enthusiastic and roving food writer, soon to pen his "Plats Regionaux de France," a deep and sultry homage to the culinary joys of rural France. It is almost certainly for his exploits as a food writer that he is better known, but La Lumiere Magique is a clear indication that his



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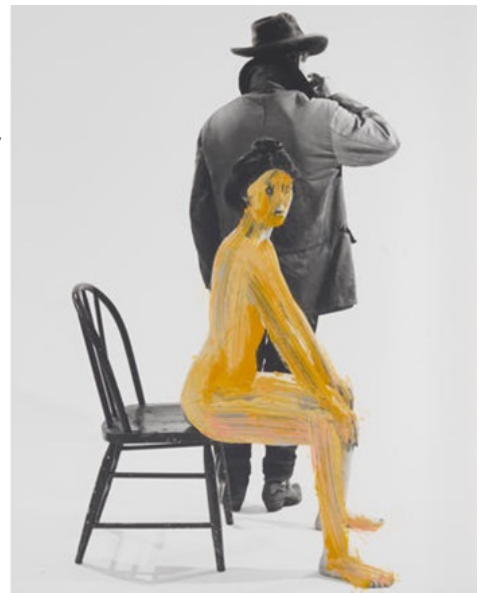
interests in the occult and esoteric underside of life had not abated, but merely been simmering for awhile. One of the most notable things to take away from this volume, aside from its beauty, the obvious fascination of it being a lost book, a work in progress and a previously unconsidered addition to an area of study and fascination that is growing on swift wings; lies in the fact that it highlights just how much of the Calendrier Magique was Austin de Croze, and how much was Orazi. La Lumiere Magique has fewer of the gorgeous and mysterious depictions of lust and occult dissipation seen in La Calendrier (although gaps exist in the text, possibly suggesting that this volume would have been handed over to Orazi for further embellishment if the two of them decided to go all out on duplicating their previous successes), but de Croze's typography, pen embellishments, watercolours and layouts contain numerous repeated motifs from the previous work, and it requires little more than a couple of Orazi's shadowy confections to become a fully grown sibling. Wondrous, beautiful and unique.

Includes facsimile of the original and first release manuscript the Calendrier Magique for comparison. Many of the same motifs are repeated in the second manuscript.

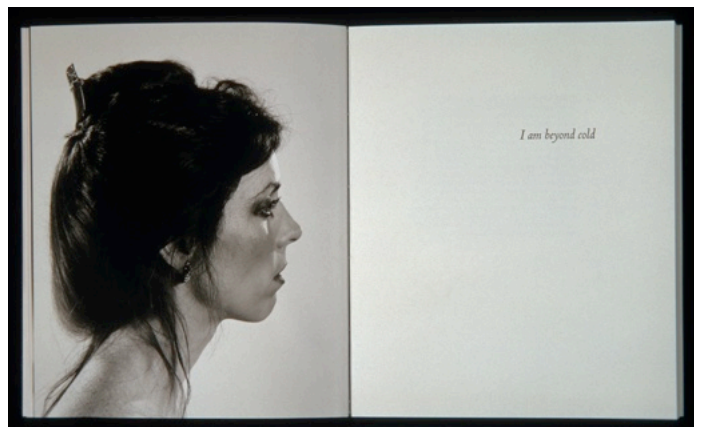


5. Klimenko, Mary Julia; Neri, Manuel [illus]; painter, Fatherree, M. Lee [photos]; Kelm, Daniel [binder]. **Crossings / Chassé-croisé [Artist Book]**. Berkeley, CA: Editions Koch, 2002. Limited Edition. Tight, bright, and unmarred. Full leather binding with matching dropspine box with magnetic closures, glassine guards, altered photographs. fo. 60pp. Illus. (b/w and colored plates). Numbered limited edition of 25 numbered copies, 10 deluxe copies, 2 printer's proof copies, and 3 artist's proof copies. Fine in Fine Archival Box. Hardcover. (#11351) \$30,000.00

"A collaboration between poet Mary Julia Klimenko, artist Manuel Neri, and photographer M. Lee Fatherree. The portfolio is comprised of ten poems written in English by Klimenko and translated into French by Armelle Vanazzi Futterman; a unique painting on printed paper by Neri; and 13



silver-gelatin prints from photographs of Mary Julia taken by Fatherree, 11 of which are hand-painted by Neri. Introduced in French by writer and journalist Paul Van Melle and English by Futterman. The text was designed and printed on Rives BFK paper by Peter Koch, using Centaur and Arrighi types cast by M & H Type. The binding structure was designed by Daniel Kelm and executed by Kelm, Kylin Lee, and other mechanics at the Wide Awake Garage. Numbered and proof editions are bound in goatskin leather; with leather onlay, hand-tooling, and stamping in palladium leaf. The book, plus one hand-painted photograph, is housed in a clamshell box covered in Japanese book cloth constructed by Linda Lembke at Green River Bindery. The deluxe edition, like the other editions, is bound in goatskin leather; with leather onlay, hand-tooling, and stamping in palladium leaf. Included with the book is a suite of three silver-gelatin prints, one of which is uniquely hand-painted by Neri. The book and suite are housed in a leather-covered drop-wall box that echoes the palladium design of the book cover." [Publishers statement]



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6. Robinson, Alan James; Block, Laurie; Cooksey, Gabby [Binder]. **An Odd Bestiary, or a compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, &tc., by authors famous and obscure, arranged as an Abecedary [Design Binding]**. Easthampton, MA: Cheloniidae Press, 1982. Limited Edition. Tight, bright and unmarred; box bright and unmarred. Bound in red goat skin, with black and red tattoo designs and a hand cut out brass bat fore-edge clasp. Tightback and hand sewn red silk end bands. Paste down by Claire Maziarczyk, Japanese paper flyleaf with plastic alligator foreedge, and custom red paste-paper flyleaf sheets. Prints folder bound in black book cloth with a French tray to hold the prints, Claire's paste-paper, red goat skin leather with tattooed designed. Numbered limited edition. Signed by the artist and binder...with an homage to Dan Kelm in Morse code on the back cover leather hinge (it says Dan Kelm). Fine in Fine Drop-Spine Archival Box. Hardcover. (#12284) \$12,500.00



There were 300 copies of this book published; 200 were regular copies, 50 were deluxe copies with quarter leather binding and 50 others bound in full leather. The deluxe editions were issued with a set of proofs of the wood engravings and a set of proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image. The wood engraving proofs are lettered and signed by Robinson, each inscribed with "For Dan."

This wonderful abecedary illustrates each letter of the alphabet with a masterful wood engraving by Robinson. Each animal is described at the bottom of its page in texts chosen primarily from the earliest first-hand accounts of the animal depicted. The descriptions are printed in red. The printed source of each text is identified, and at the end of the book there is a detailed and useful bibliography of these sources. This copy was originally acquired in sheets by Dan Kelm with the intent to put a design binding on it. As too often happens, life and other projects intervened and the text block made it into the hands of Gabby Cooksey.

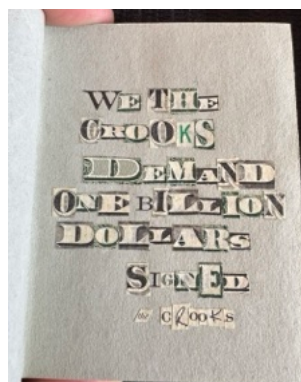
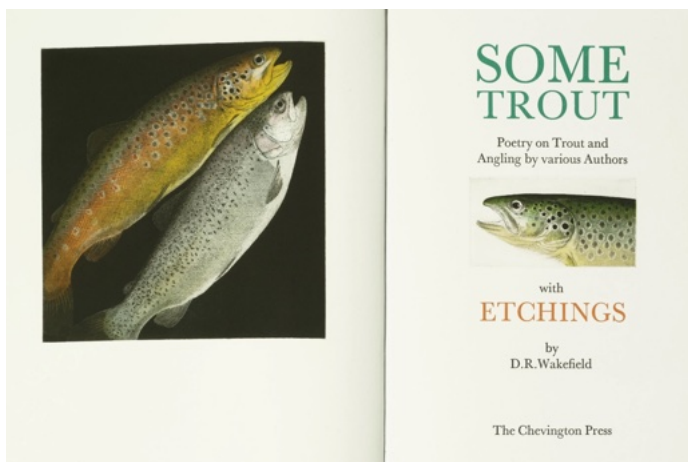
Presented here is Gabby's stunning tattooed binding on one of Robinson's most pleasing works. Of the 26 animals included in the work, 23 are incorporated on the binding, while the 3 imaginary ones are on the Prints folder.



7. Wakefield, D.R. **Some Trout: Poetry on Trout and Angling by various Authors [Artist Book][Making Copy]**. North Humberside: Chevington Press, 1997. Limited Edition/Deluxe Edition. Tight, bright, and unmarred. Halfbound in morocco with marbled paper boards; dropspine archival box. fo. np. Illus. (color and b/w plates). Numbered, limited edition, this being a deluxe (with state proofs). Fine in Fine Archival Box. Hardcover. (#13227) \$7,500.00

The authors represented include Ted Hughes, John Donne, Rupert Brooke and Seamus Heaney, & others. D. R. Wakefield is a British artist, wood engraver, and fine press printer best known for his work with The Chevington Press, the private press he founded in the late 1970s. His work is distinguished by a commitment to traditional printing techniques, particularly letterpress

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"The book is constructed entirely of money (USD), and chronicles an absurd tale of the kidnapping and drugging of Abraham Lincoln, the efforts of "The Crooks" to extract a ransom from the US Senate, and some less-than-sincere reactions from Hamilton, Franklin and Ulysses S. Grant in the face of a Constitutional Crisis. We were so naive."

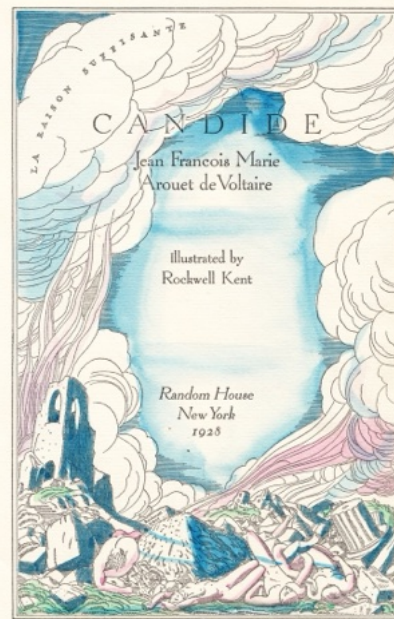
[Artist Statement] The book describes the 'finger-biting crisis of Washington's abduction by The Crooks.' [Artist Statement]

and wood engraving, producing limited-edition books that are both visually rich and textually refined. This copy includes dozens of state proofs of the various fish.



9. Kent, Rockwell. **Candide Maquettes - Hand Colored by Artist.** New York: Random House/Pynson Press, 1928.

Unique Edition. Two sheets show light toning, two sheets missing (29-32; 69-72), else clean and bright. Custom-made portfolio, dark turquoise-navy Levant goatskin spine and rail, navy Bancroft bookcloth boards, color reproduction of title page recessed in front flap, medium blue grosgrain silk ties, lined with Arches laid rag paper (identical to paper used in this edition). fo. 27 loose double-sided sheets. 102 hand-colored illustrations. Laid in, hand-colored, invitation to a publication event:



8. Kearsley, Martha; Carrera, Johnny. **Get Me The President.** Frederick, MD: Quercus Press, 1999. Limited Edition. Bound in 18th century style on raised cords and housed in an altered antique safe deposit box, letterpress printed on recycled currency made by Crane & Co. and illustrated with altered legal US currency in varying denominations, pen and ink, and stamp art, uncut currency boards, calfskin, 23 karat gilt edge, hand-tied silk headband. 32mo. 162pp. Illus. (b/w illus). An edition of 12, lettered A-L...



one for each of the Federal Reserve Banks...this being Copy K (for Kearsley. Fine in Fine Slipcase and Fine Safe Deposit Box Housing. Hardcover. (#13547) \$7,500.00

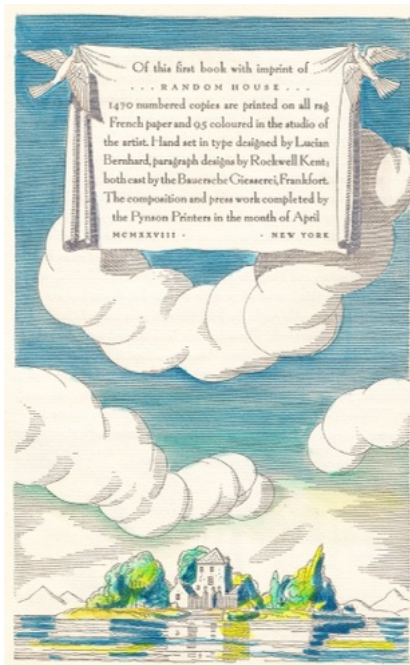
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"Candide - Original Drawings Made by Rockwell Kent - For the Random House edition of Candide, with specimen printed pages coloured by hand, will be displayed in the exhibition room - Pynson Printers • Times Annex - through May • nineteen twenty-eight - 229 W 43 • New York" [in original envelop]. Near Fine+ [though missing two sheets].. Loose Sheets. (#13616) \$25,000.00

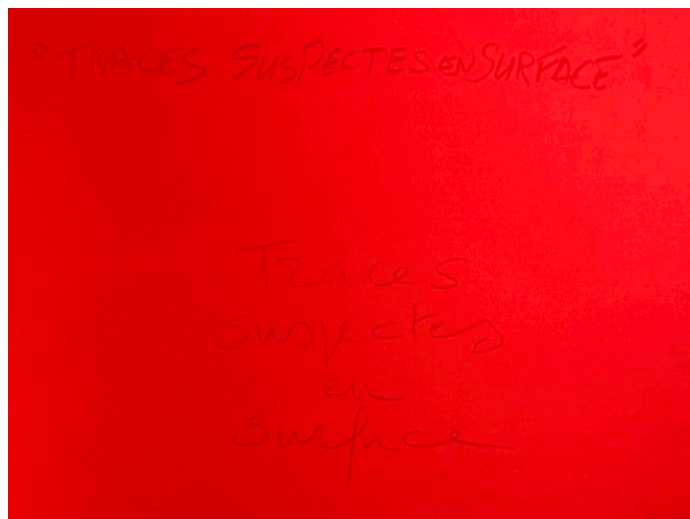
Remarkably important on several fronts. This work was Random House's first imprint and bears the now-famous emblem, designed and hand-colored by Kent. It includes a small, but significant, rarity in the form of the hand-colored invitation (also by Kent) to the release event. Most importantly, it is the only known copy of the four exemplars created by Kent, containing 102 watercolors by Kent's hand (103, including that on the invitation).

It is known that Kent personally painted four copies to serve as exemplars to the four women who painted the illustrations for the Limited Edition. One of those four was Kent's daughter, Kathleen (two of the others were studio artists Ione Robinson and Wanda Gag, the fourth is unknown). It is presumed that this copy was the one that was given to his daughter as it was in Kent's home at Sable Forks, NY at the time of the fire (thought to have been triggered by lightning). There was some damage to this set, as 2 of the leaves were either burned or water-damaged beyond salvaging (though



nearly all others are in Fine condition). The set was given to Robert Paulson, a personal friend and sometime dealer who, it is understood, was involved in salvaging works from Kent's home after the fire. The set was sold by Paulson to the last owner. Paulson and the prior owner concur that the lost leaves are very minor in the totality of the unique collection and that all the major aspects are present and in exceptional condition (the bastard title page, main title page and colophon upon which the first appearance of the Random House imprint appears). The missing sheets were interior pages with artwork on them (as does every page in this work), but were not artistically "important".

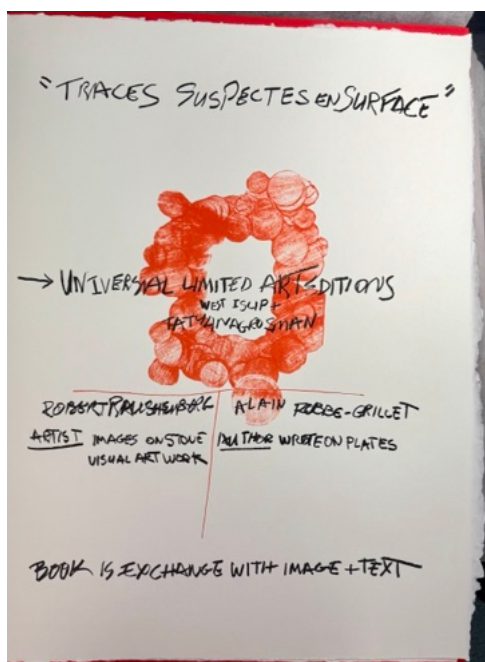
It is worth noting that this collection is not noted in any auction record or bibliography, it is a genuine rarity. In the end, this is the only known set, containing literally dozens of pages of Kent's famed illustrations, each hand-colored by Kent, himself. Its importance and significance are hard to overstate.



10. Rauschenberg, Robert; Robbe-Grillet, Alain. **Traces Suspectes en Surface [Artist Book]**. West Islip, NY: Universal Limited Art Editions, 1972-1978. Limited Edition. Box shows minor shelf/edge wear, else bright and clean. Red cloth dropspine box, loose prints laid in. fo. [52 x 69 cm. folded] Illus. (color plates). Numbered limited edition of 36 plus 7 AP copies. This is AP 5/7. Signed by artist and author. Fine. Boxed Loose Sheets. (#13617) \$35,000.00

This work is widely considered to be Rauschenberg's magnum opus of book illustration. "Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated. Two days later, it was underway. During the next four years, Mrs. Grosman sent offset

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plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the

extraordinary." [Foster, Hal. ArtForum]

Portfolio with 36 lithographs by Rauschenberg with text by Robbe-Grillet. Printed on unique Twinrocker paper, the work consists of 31 pages plus a title page and 4 colophon pages, printed from 37 stones and 27

aluminum

plates. Each of the 31 pages is signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet, with each carries the embossed folio number and publisher's seal.

11. Koch, Peter; Kate Holland [binder]; Robert Bringhurst [translator]. **The Fragments of Parmenides [Design Binding]**. Berkeley, CA: Editions Koch, 2003 [2026]. Limited Edition/Unique.

Tight, bright, and unmarred. Full black goatskin in with backpared onlays of dendritic printed red, orange and yellow goatskin, inset diamond dust in resin, stencilled matte black acrylic lettering, red on orange dendritic printed endpapers, edge to edge paper doublures of an image by Paolo Pellegrin "Refugees coming ashore near a village on the north end of Lesbos, after traveling from Turkey on an inflatable raft. Lesbos, Greece, 2015." Small fo. np. Illus. (color plates). Numbered, limited edition this being 88 of 120. Signed by the artists and printer in a signed design binding by Kate Holland. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13796) \$9,500.00

Translated by Robert Bringhurst with five woodcut illustrations by Richard Wagener.

"The text is comprised of all twenty Greek fragments, varying in length from only a few words to 66 hexameters

spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text." [Esther Sparks, *Universal Limited Art Editions*, pp. 447-459]

Put another way: "Alain Robbe-Grillet, the French author and filmmaker, and Robert Rauschenberg have collaborated on an "image-text." The collaboration was difficult, in part because of the procedure (Rauschenberg blocked out where the text would be, Robbe-Grillet wrote it in longhand on plates, and Rauschenberg set the image down on stones) and in part because of one-upsmanship (the images, all taken from French magazines, referred to the text but had a visual logic that often intruded upon it and Robbe-Grillet would complain. Page by page this went on, mostly by mail, for six years. The tension of image and text and of the two artists is evident, and the result is



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of a poem composed by Parmenides almost 2,500 years ago in Elea, southern Italy, then Magna Graecia. Parmenides of Elea (c. 515–450 BCE) was a foundational Presocratic philosopher born into a family of Ionian Greeks who had fled from Phocaea (Foça in modern day Turkey) to Elea in southern Italy following the Persian invasion by Cyrus the Great. His family were refugees, fleeing from a brutal invasion, but he went on to become one of the greatest foundational pre-Socratic thinkers with 'monism' at the heart of his philosophy. Monism is the belief that we, us humans and all existence, are all One Being. That there is no "them" and "us", that we are all human beings, no matter what skin colour, religion or race. Race is a social construct. We are all human. On the cover are quotes from UK newspaper headlines turning the arrival of desperate refugees in small boats into the

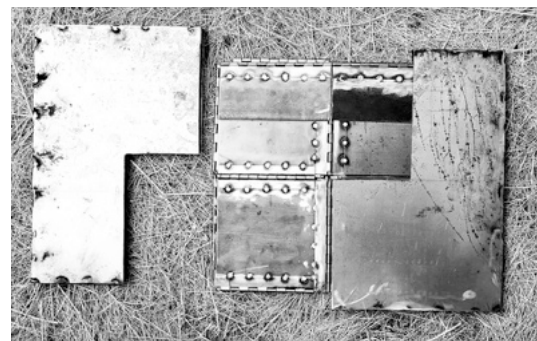
politics of fear. Stoking hatred where there should be compassion, to the advantage of politicians. The marks made inside by the artist in his woodcut engravings are replicated on the cover showing movement from all four corners of the earth to a chosen destination but here there is an ICY reception. Within the ring is depicted a small boat of passengers on the open sea. The photograph inside depicts refugees making the exact same crossing from Turkey to Greece nearly 2500 years later than the crossing Parmenides's family made." [Artist Statement]



12. San Martin, Maria Veronica. **Dignidad [Artist Book]**. Santiago, Chile, 2026. Limited Edition. Tight and unmarred. Metal book with box + 2LP musical composition from a historical

archive...original binding created specifically for the content of the book. 15×15×2" (closed); opens to varied dimensions and shapes. np. Illus. Numbered limited edition of 10. Signed by the artist. Fine. Hardcover. (#13832) \$12,000.00

"From 1973 to 1990, Chile was under the military dictatorship of General Augusto Pinochet, during which 40,175 individuals fell victim to torture, executions, detentions, and disappearances. According to the Transitional Justice Observatory, more than 70% of the cases involving executions or disappearances have yet to see justice, truth, or reparation. Nestled in a remote area of southern Chile, Colonia Dignidad stands as a grim testament to the country's dark history. Established by former Nazi officers after World War II, the colony became notorious for its prolonged history of child abuse and its use as a specialized torture center. In collaboration with these Nazi agents, the government transformed Colonia Dignidad into a detention camp where hundreds of dissidents were tortured and murdered. Many other victims were buried in mass graves or incinerated to eliminate evidence, and the bodies of many are still missing. The legacies of



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this massacre alongside traumas of children born and raised in the enclave are still felt today, revealing the damages of fascism in the present.

This metal book is deeply rooted in the conceptual traditions of Latin America art, resonating with the innovative and often provocative approaches of pioneers such as Liliana Porter, Alfredo Jaar, Doris Salcedo and Luis Camnitzer. This oeuvre critically explores the concepts of dignity, investigating the complex relationship between power, vulnerability, and resistance. Dignidad is a multimedia visual and sonic installation and performance, exploring the history of Colonia Dignidad and exposing its hidden, fascist aspects. Developed during my fellowship at the Whitney Museum's Independent Study Program, this artist book makes visible the site's institutionalized and multilayered history of violence past and present.



The movable book expresses its own affective response to the incomprehensible horror of abuses and the network of entities who supported them through abstraction, namely unstable symbols, layered voices, and hauntingly discordant music. Dignidad, 2LP Vinyl, Un Lugar, Madrid, España, 2025 Built upon extensive archival research and interviews, this project reveals unseen reproductions of documents and re-stages spaces of segregation and repression. My research was facilitated by the National Archive of Chile, which provided crucial access to documents illuminating this dark period, culminating in an exhibition of Dignidad at the National Archives in 2018. The work includes process-like drawings and previously unreleased audio-tape discovered by survivor and human rights lawyer Winfried Hempel. A central sculptural component consists of four large-scale kinetic metal elements that evoke bunker and cell architecture, symbolizing the political machinery revealed through the archive.

Activated and reconfigured by myself and collaborators, the sculpture functions as a form of political abstraction. Through performance, it physically dismantles and reconstructs symbols of power embedded in the history of Colonia Dignidad. The pieces in this project collectively challenge a culture of oblivion and advocate for a path toward declassification that intertwines art and

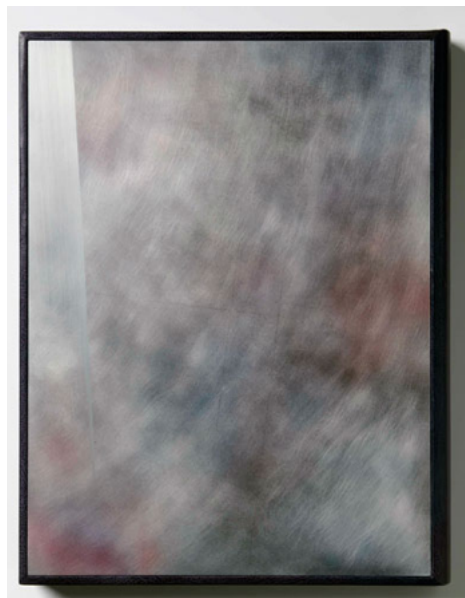
reparation. In this context, Dignidad provides historical and cultural materials to various initiatives seeking justice. Similarly, my works explore the impacts of history, memory, and trauma through archives, artist books, installations, sculptures, and performances. My projects, including Dignidad, emphasize memory as a crucial element for understanding the complexities of our neoliberal, globalized present." [Artist statement]

13. Thurston, Jacqueline.
Cosmos [Artist Book]. CA, 2025. Unique. Tight, bright, and unmarred. Full leather binding, printed aluminum onlay, images and text held in individual signatures. Large fo. np. Illus. (color plates). Signed by the artist. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13855)

\$10,000.00

"Bound by Don Glaister with sanded and painted aluminum panels edged in goatskin, Cosmos, an edition of one, features five haunting original mixed-media images by artist and author Jacqueline Thurston that blur the boundary between drawing and painting.

A fine artist and photographer, Thurston is twice the recipient of National Endowment for the Arts fellowships and is a former Fulbright Scholar to Egypt. Each of her subtle and mysterious paintings, which Glaister describes as "ephemeral as smoke," is accompanied by her written reflection exploring a fascinating aspect of the cosmos. Drawing



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upon her lyrical and poetic voice, the written reflections explore cosmic phenomena. The text was read by an astrophysicist to ensure its accuracy. Suzanne Moore's elegant formal design and layout features seven individually bound and numbered signatures, each of which is introduced by her subtly painted pages. Moore's painted pages on paper handmade by Katy McGregor evoke clouds of nebulae in outer space.

Each signature is bound on the leading edge with silk thread. Close examination of Glaister's shimmering painted aluminum panels reveals a subtle grid that references the scientific phenomena described in Thurston's written reflections and their intriguing captions, such as "Birth of the Cosmos: The Einstein Cross." Substantial in scale, page spreads measure eighteen inches by forty eight inches, as is fitting for a book celebrating the universe. COSMOS was printed on Somerset Book by Sandy Tillock. The typeface, Avenir, was selected by Jessica Spring of Springtide Press." [Artist Statement]

Jacqueline Thurston is an artist, writer, and Professor Emerita at San Jose State University. She is twice the recipient of a National Endowment for the Arts Fellowship and was a Fulbright Scholar to Egypt. Thurston's photographs are in major national and international museum collections, including the San Francisco Museum of Modern Art; the Library of Congress; the International Museum of Photography; the Carnegie Museum of Art; the Los Angeles County Museum of Art; the Cantor Museum; the University of New Mexico Museum of Art; the Center for Photography at Arizona University; the Bibliotheque Nationale, France; and the Bibliotheque Alexandria, Egypt



14. Rivers, Larry; [Frank O'Hara]. **Original Art by Larry Rivers for Frank O'Hara's Collected Poems [Suppressed]**. [New York]: [Knopf], nd [circa 1971]. Unique. Bright and clean. Professionally framed. Work: 10 1/4 x 16 7/8"; frame: 21 5/8 x 16 1/8". Signed by the artist. Fine. (#13870) \$45,000.00

The Collected Poems of Frank O'Hara [edited by Donald Allen], was first published by Alfred A. Knopf in 1971. The collection was famously released posthumously, following his accidental death in 1966. Larry Rivers offered the eulogy at O'Hara's funeral.

"Frank O'Hara (1926–1966) is a vital post-WWII American poet and key figure in the New York School, renowned for bringing spontaneity, wit, and urban immediacy to poetry through his "I do this, I do that" style. As a MoMA curator, he bridged abstract art and poetry, influencing literature with a conversational, intimate style that prioritized personal experience over traditional formality." [Strike Magazine]

Larry Rivers and Frank O'Hara shared a profound, multifaceted relationship as lovers, best friends, and artistic collaborators in 1950 and 1960s New York in and around the New School scene. Their partnership



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merged painting and poetry, defined by mutual artistic admiration, personal intimacy, and significant creative works like the "Stones" lithograph series. "Larry Rivers' original cover for *The Collected Poems of Frank O'Hara* (1971) is a 1959 portrait based on a photograph by Fred McDarrah, highlighting the deep collaborative friendship between the painter and the "poet among painters". It reflects their shared New York School aesthetic, capturing O'Hara's charismatic, everyday-life focus, often described as his "I do this, I do that" style." [National Portrait Gallery]

Found here is an extraordinarily personal and significant work. The cover, featuring a portrait of a nude O'Hara, is an embodiment of their close...often scandalous...personal and artistic bond. The cover was immediately polarizing and subsequently replaced...thus cementing its status as a notorious emblem of their relationship.

15. Traynor, Jessica; Murphy, Jamie. **Carbon [Deluxe Edition] [Artist Book]**. Dublin, Ireland: The Salvage Press, 2026. Limited Edition. Tight, bright, and unmarred. Quarterboound, brown leather spine, decorative paper boards, printed on 200gsm Losiny handmade paper commissioned for this project. Fo. [spreads 17 by 24"]. np. Limited edition of 80 copies. 54 numbered copies on 200gsm handmade paper from the Losiny mill in goat & carbon painted paper over boards, housed in a solander box. The deluxe edition of 26 lettered copies on 200gsm Losiny handmade, bound in full (carbon altered) goat, is accompanied by a second copy of the book on & in blackened, diamond infused 200gsm Losiny handmade paper, along with a portfolio of extra printed materials and artifacts, all presented in a cloth covered solander box. Signed by the author and printer. Fine in Fine Drop-Spine Archival Box. Hardcover. (#13883) \$15,500.00

A prose poem by Jessica Traynor, concept, design and letterpress printing by Jamie Murphy at The Salvage Press, Dublin. Printed on 200 gsm handmade paper



impregnated with graphite and diamond dust from Losiny Mill in Czech Republic, using wooden type Carbon Mono, specially designed by Bobby Tannam and cut from endgrain beech by Scott Cameron. This exquisite prose poem by Jessica Traynor contemplates the element carbon, the building block of life, in some of its many forms. Two lines resonated: "Imagine a hand, raising a soft stone, marking a line upon animal hide" and "Dive into the black lake. Swallow the stars reflected in its great devouring mirror."

"Carbon is the basis for all life on earth, and the harbinger of our demise. In this hypnotic prose poem / essay Irish poet Jessica Traynor contemplates this element in its many forms, following a meteor's flight, picking through WWII bombsites, visiting geodesic domes, seventeenth century laboratories, Plato's cave, and pushing ever deeper below the earth's crust in search of wild spirits, and the black lake at the heart of all things. Inspired by the aesthetics of hand-typed scientific reports and woodtype printed protest posters, book artist and fine printer Jamie Murphy has interpreted the text by employing a new mono-spaced typeface developed specifically for this project in collaboration with type designer Bobby Tannam, made into a woodletter by Scott Cameron. In an effort to capture the materiality of the subject, evidence of carbon rich matter emerges throughout the book in the form of special inks made from candle smoke, lampblack, chimney and car exhaust soot, Irish charcoal, dulse and peat, graphite and diamond. Designed & letterpress printed by Jamie Murphy at The Salvage Press, Dublin. Bound by Roger Grech in Shipley, Yorkshire." [Artist Statement]

The third 'layer' of the deluxe edition contains ephemeral material.

"The role of this portfolio is to present some findings from our research into the effects of the human impact on carbon and what that means for the planet. It also afforded me the



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opportunity to reach into my paper collection and work with some very beautiful, and conceptually relevant, examples; Zerkall Ingres (RIP), Rives Arches, Velin Cuve (1970s), Bachelor's Kelmscott (1930s), Saunders Waterford, Hahnemühle Bugra-Bütten, paper made by C. Taylor (handmade in the 1770s, early industrial revolution) and others. Lastly we printed the materials index for the fourth layer in the lettered edition; the carbon materials from which we made the inks. These will be contained in little glass vials and housed in dark recesses that will be CNC cut into this base layer. Printed on the black paper which itself contains diamond and graphite in the recipe." [Artist statement]



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