

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 are diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Lux Mentis supports and advocates for artists' books made by women from Mexico, Latin America, and Spain. We strongly encourage both collectors and institutions to recognize the established history of book art in Spanish/Portuguese speaking countries and continue to support emerging artists from these countries, as well as all women of color working, living, and creating book arts in the United States.

1. Cordeiro, Ana Paula. **Lightweight.** New York, 2015. Limited Edition. Tech specs: 3-part construction Limp Vellum binding on dyed parchment, sculptural element, custom-fitted box, tipped-in RC photographs, letterpress printed from hand-set type, wood-cuts and photopolymer-plates. Approximately 20cmx20cm (7 7/8 x 7 7/8"). Printed in an edition of 21, to be bound upon request. Each commission will be personalized. Fine in Fine Archival Box. Limp Vellum. (#9863) \$2,750.00

"A constant among the many variables I encountered in the study of book structures was the association between historical ownership and lavish decorations: how the use of expensive metals and precious stones safeguarded the bindings through their travels across space/time. Limp-vellum books, which were exquisitely engineered but quintessentially utilitarian, are a good example of how unadorned works were left to their own devices. Enamored with its flexibility, strength and

grace, I set out to derive from its potential a sculptural element that would stand as its wealth and guardian.

Titled "Lightweight," this book is sculpted page by page, one page thickness at a time, to embody with exactitude an angled beam. It speaks of ways to cope with a world in which the elements of balance that matter most are intangible: situations with as much surface tension as a soap bubble; the variations of mindsets throughout the seasonal fluctuations of sun exposure; the percentage of madness within genius and vice-versa." [Artist Statement]



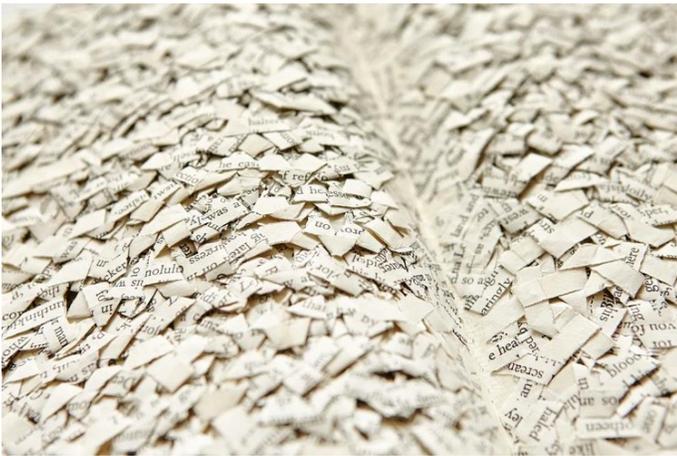
2. Joyce, James; Grobet, Ximena Pérez [artist]. **Finnegans Wake [1965 edition altered in 4 unique volumes] [Artist Book].** London: Faber & Faber, 1965 [2013-18]. First Edition Thus/Unique. Tight and bright. Red cloth boards, djs on all 4 volumes; altered textblock; green cloth archival box. 8vo. np. Fine In Fine Box. Hardcover. (#9866) \$70,000.00

"Finnegans Wake is a novel by James Joyce, written in 1939. It is considered one of the most complex books in English literature, as well as being unique in its experimental writing style. The purpose of the work is to visually display

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this complexity. Using a classic 1965 edition by Faber and Faber, the book was disbound, woven and rebound, respecting the original order of the pages and preserving the same cover. The new edition consists of 4 volumes covering the four parts and 450 pages of the original edition." [Artist Statement]

Concept and weaving by Grobet, Ximena Pérez. Unbinding and rebinding by Poncho Martínez. Assistant, Teresa del Junco.



3. Parcero, Tatiana. **Natura et Corporis.**

Mexico City: Arts & Graphics with Giovanni Troconi , 2017. Limited Edition. Bright and clean. Black cloth box, unbound contents: 6 archival prints at 30x30 cm; 3 archival prints at 30x60 cm; 1 photo-transfer on Kiri wood at 20x20 cm; 1 Poem by Alberto Roy Sanchez; Contained in folio box, 4to. np. Illus. Numbered limited edition of 20. Fine. (#9877) \$6,500.00

"This lovely portfolio-style artist book with work by Tatiana Parcero includes a striking cross-section of images: 9 prints on photo-paper and a photo-transfer on wood, for a total of 10 works with a poem by Mexican writer, publisher, and educator Alberto Roy Sanchez and certificate. Not only is this a wonderful representation of an established body of work

by Parcero, it bridges series, and foreshadows future works.

Most of the work included in the folio is from the Artist's established Universus series, which explores the body and its connections to the world through naturalists drawings and broken landscapes in diptych form. It also includes a work on wood; this piece is a link to newer and still evolving series and experimentations, so the folio should prove to be a pinnacle and a pivot piece; it marks a shift in the artist's work and visual investigations.

Yet undefined, the new work seeks to make connections between wood and bone. The artist's choice to work on Kiri (or Paulownia) wood is interesting due to its properties. The Paulownia tree is common across Eastern Asia, and can grow even in poor soil. It is the fastest growing hardwood, but is light, warp-resistant, and won't quickly dull a blade. Nearly every bit of this wood is useful. The wood is commonly used to make trunks or carvings. Charcoal for drawing can be made from its ashes, and powder for fireworks can be made of its sawdust. The artist finds the history of the material interesting, and is intrigued by qualities she sees it has in common with bones." [publisher's statement]



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4. Pérez Grobet, Ximena. **2.10.1968-2018.** Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Giclée digital printed in 200 grs; Hahnemüle Photo Matt fibre paper; printed at Tinta Invisible Editions. 8vo. Numbered limited edition of five copies. Signed by the artist. Fine. Hardcover. (#9871) \$895.00

"This book is to commemorate the 50th anniversary of Tlatelolco massacre held in Mexico City October 2nd 1968. The box contains 50 separate papers with the date October 2nd of each year written in every card from 1968 to 2018 each. 1969 card is completely red and as the years go by, the red starts to turn into black. If you display the 50 cards all together you can see how the colors gradient changes in a diagonal way from top left to bottom right. Blood becomes mourning in a scale of color." [Artist statement]

Part of AMBruno Cover Project, 2018. "This book plays with the idea of the cover, what is it for and the word dis-cover. When you open a cover you discover the book. This book is made of only covers which show the content of the book closed and the series of covers become the content of the book, playing with a geometrical vision of all the covers all together." [artist statement]



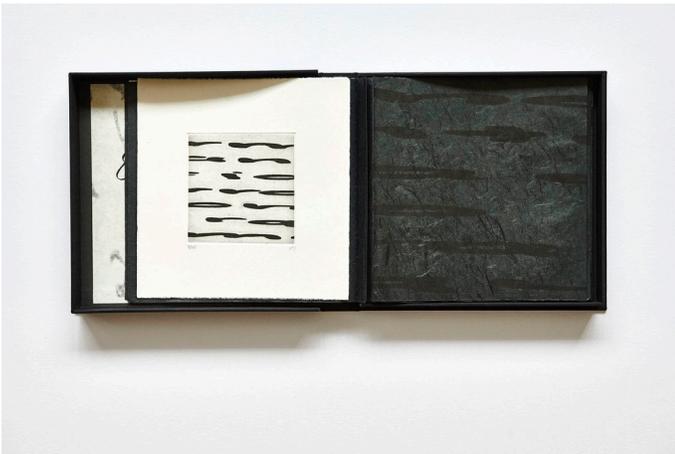
5. Pérez Grobet, Ximena. **Dis-Cover.** Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Digitally printed in black. Narrow 8vo. np. Illus. Numbered limited edition. Signed by the artist. Fine in Wraps. Original Wraps. (#9872) \$445.00

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

"The idea of this book was to extract a series of texts from the artist's personal diary, which would enable one to recognize, rather than the content of the text, the emotion that accompanied the experience, reflected in the

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many facets adopted by her handwriting at these very different times. The handwriting becomes an emotional record each of the real, concrete experiences that led to the writing of those twelve episodes selected from the diary. The book has twelve engravings made in Alex Ehrenberg's workshop in Mexico City, with twelve silkscreens made in Jan Hendrix's workshop in Mexico City, binded by Poncho Martínez. The book was published as a thank you to the Mexican CONACULTA GRANT called "Jóvenes Creadores" in the visual arts area lead by Luis Lopez Loza." [artist statement]



7. Pérez Grobet, Ximena. **Lecturas del Espacio**. Mexico City, 2007. Limited Edition. Tight, bright, and unmarred. Silk screen printing on japanese paper; red cloth. Square 8vo. np. Numbered limited edition of 10 copies. Signed by Artist. Fine. Hardcover. (#9873) \$455.00

"There are many images and pictures to which we are exposed daily and which we read about time and space without being aware of this. As a result of this idea, a total of twelve images that are familiar to everyone when they accompanied by their corresponding letters or numbers were selected. Deleting these

references causes a shock, the surprise of the recognition, identification and aesthetic appraisal of the "graphic scaffolding" covering the sign. Stripping these indications of their referents and context makes us aware that what we interpret is the space rather than the texts." [artist statement]



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



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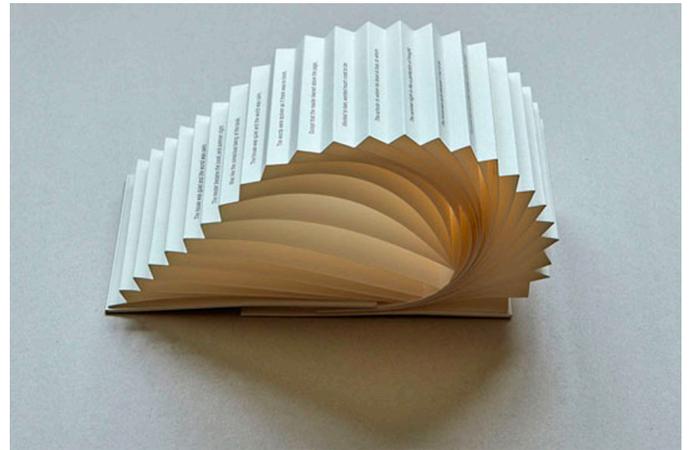
"Throughout history, books have always served as a recording tool, in which the testimony of something that has left a mark on the work of humanity is recorded for posterity. Memory is the cut that is made line by line as though it were a continuous text on the page. As each one of them goes by, the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

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

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

The project was defined by this statement: "Artists' books transform the condition of bookness, and complicate it. In almost every case, attention to the book's visual presence - its objectness - is pronounced, in a manner that embraces elements from painting, sculpture, collage and filmic techniques. Some [...] are

made for reading; some for looking; some for touching; many for all three. In content, they range from political statements, to formal meditations, to personal fantasies; they are also visually wild, inscrutable and weird." [Holland Cotter (Introduction) in The Century of Artists' Books (Joanne Drucker, 2004)]



10. Pinzon, Dulce. **The Real Story of the Superheroes.** Mexico City, 2018. Limited Edition. Tight, bright, and unmarred. Blue cloth boards, 12 tipped-in photographs (archival digital prints). Numbered limited edition of 20. Fine in Fine Archival Box. Hardcover. (#9874) \$7,500.00

"After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less

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spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week." [publishers statement]

Dulce Pinzón (born 1974) is a Mexican artist currently living in Brooklyn, New York, U.S. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. The goal that she pursues through her art activism is cultural consumption, customization, and intervention. Some of her projects are: "Viviendo En El Gabacho",

"Loteria", "Multiracial", and "Real Stories of Superheroes." Her work has been published and exhibited in Mexico, the United States, Australia, Argentina, and Europe.



11. Velazquez, Lorena. **Exit.** Mexico, 2019. Limited Edition. Tight, bright, and unmarred. Bound in polished aluminum boards with digital color transfer and green cloth, one unpagged volume, still color and black and white digitally printed photographs. 35mm slide encased. Housed in acrylic plexiglass box with LED elements. Edition of 12, this being number 3. Numbered and signed by the author. Fine in Fine Slipcase. Hardcover. (#9879) \$1,750.00

Binding and photography by Lorena Velazquez; text by Francisco Segovia. Artist's book response to the opening and closing of doors through memory and migration. A visual and textual narrative and a metaphor for immigration and journeys.

"EXIT is a dialogue between two artists, a poet and a photographer in which each one of them gives a personal point of view about what represents an EXIT. Francisco Segovia is a Mexican poet, beholder of several scholarships

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like the Salvador Novo. In his poem Segovia meditates about time, space, and the frontier between worlds. Whereas Lorena (myself), through my photos I ponderate about possible EXITs, exits here is seen as an opportunity to love, to hope, to live but also, an exit is seen as a solution to contemporary problems like climate change, or social crisis which leads me to question if there's a solution, an answer to all this queries.

This is a book that was made during two years, meticulously and with all my heart." [artist statement]



12. Velazquez, Lorena. **Flying/El Vuelo [Flying the Nest]**. Mexico, 2012. Limited Edition. Tight, bright, and unmarred. Mixed technique, fine art printing, interventions with chinese ink and acrylic. 4to. np. Numbered limited edition of 10 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9875) \$1,250.00

"Seagulls tearing the sky, decisive moment to say goodbye..." [artist statement]



13. Velazquez, Lorena. **The Silence of Trees // Le Silence Des Abres**. Mexico, 2013. Limited Edition. Tight, bright, and unmarred. Fine art printing. 4to. np. Numbered limited edition of 20 (plus 2 a/p). Fine in Fine Archival Box. Hardcover. (#9876) \$950.00

Roots, strength, secrets, persistence, wisdom, dignity ... Similarity between nature and man. [artist statement]



14. Velázquez, Lorena. **43**. Mexico: Lorena Velázquez, 2015. Limited Edition. Constructed in concertina (accordion) fold artist book, printed on black paper with reinforced cloth edging, mixed printing technique; interventions with acrylic ink and serigraphy, half-flap cover with punched and sewn red thread ties, back board with a braille pastedown. Black and white portrait photographs, text in Spanish and English. 43 pp. Limited edition of 43. Fine. Hardcover. (#9248) \$1,500.00

Artist book addressing the human rights tragedy of the 43 disappeared, kidnapped, and murdered Mexican students in Iguala, Guerrero State, Mexico. According to "official reports," the students commandeered several buses to travel to Mexico City to commemorate the anniversary of the 1968 Tlatelolco Massacre. During the journey, local police intercepted them and a confrontation ensued. Details of what happened during and after the clash

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remain unclear, but the official investigation concluded that once the students were in custody, they were handed over to the local Guerreros Unidos ("United Warriors") crime syndicate and presumably killed. Mexican authorities claimed Iguala's mayor, José Luis Abarca Velázquez (es), and his wife María de los Ángeles Pineda Villa, masterminded the abduction. To this day, only 2 of the students bodies were positively identified, although the authorities recovered several remains.
[Wikipedia] *Designed to confront and educate on corruption and violence in Mexico by government and police.*

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

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