

ARTIST/PHOTO BOOK  
AND  
RARE BOOK CATALOG

# CATALIOGUE 933

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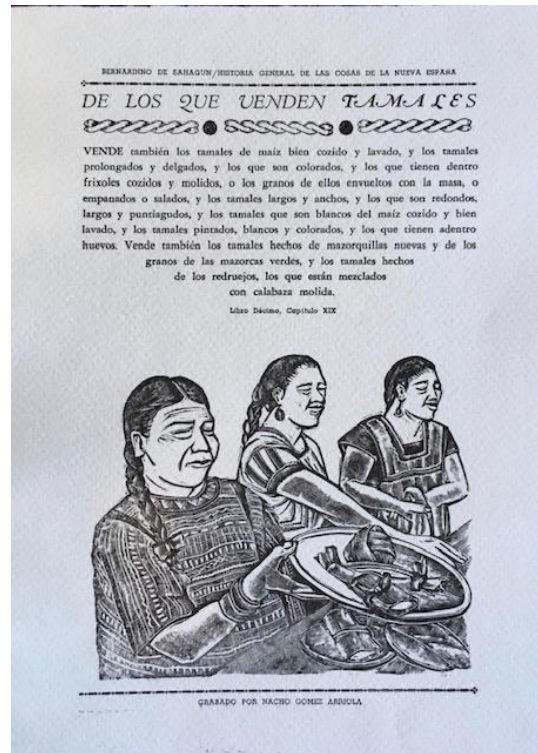
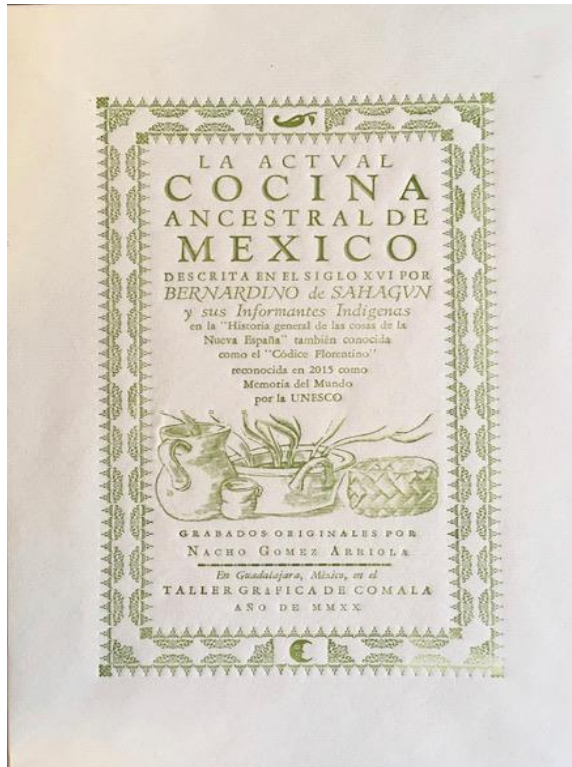
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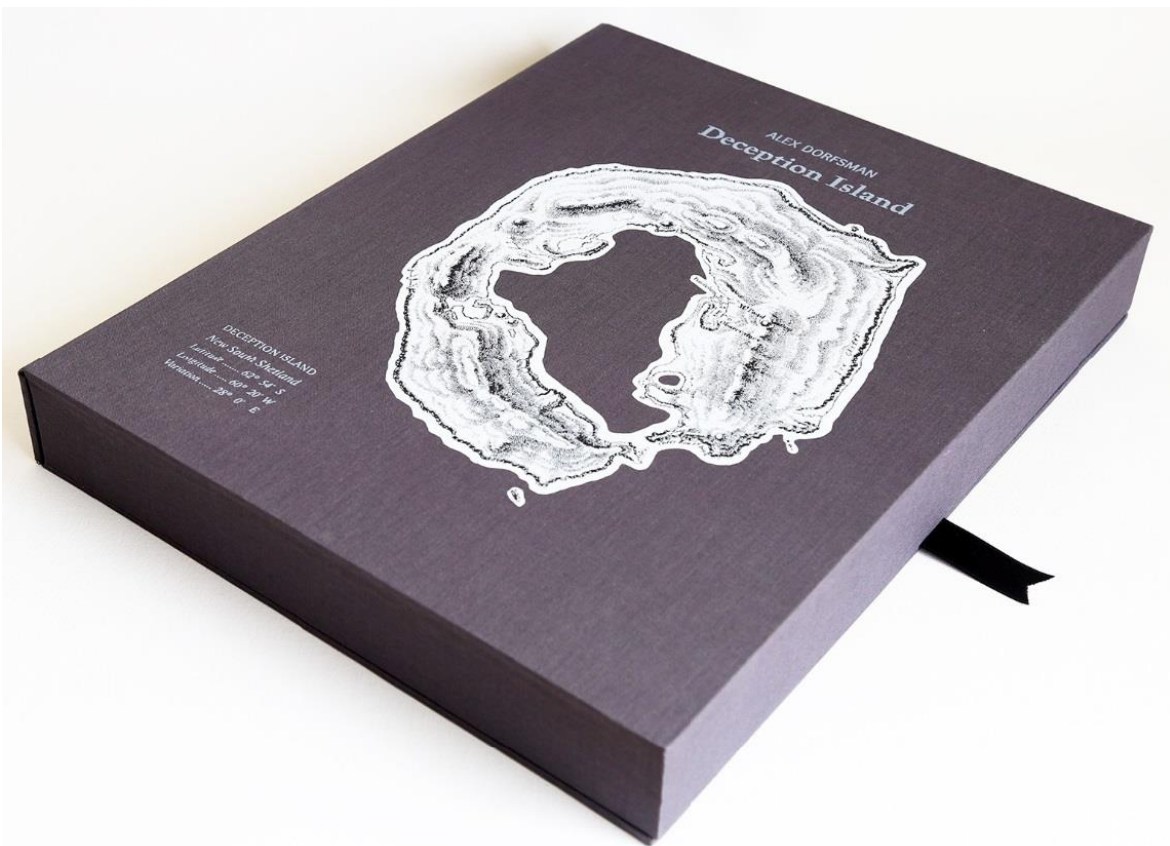
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## ARTIST AND PHOTO BOOKS



1. [Gómez Arriola, Nacho]. Sahagún, Bernardino de. **LA ACTUAL COCINA ANCESTRAL DE MÉXICO DESCRITA EN EL SIGLO XVI POR BERNARDINO DE SAHAGÚN Y SUS INFORMANTES INDÍGENAS**. Textos de Bernardino de Sahagún Grabados de Nacho Gómez Arriola. Guadalajara, México: Taller Gráfica de Comala, MMXXI (2021). 16 pages. handmade book and paper, hand printed in cotton paper sheets with linoleum (lino) block relief prints and illus., hand printed wrps., plus 12 sheets and 3 original engravings, loose as issued. 27 cm.  
*SIGNED AND NUMBERED OF LIMITED EDITION OF 100. This folder of engravings / book seeks to pay homage to the Traditional Cooks – living guardians of this ancient tradition – and praise the permanence of the Mexican gastronomic heritage with a folder of engravings where in each sheet is presented a selection of the text of Sahagún describing the dishes and preparations accompanied by an original engraving expressly prepared for this edition in order to express the current validity and pervivence of it along with an introductory text. Hand-printed typographic edition with folder with 12 original engravings such as loose prints and 3 original engravings made in linoleum on the body of the book, vignettes and composite texts in mobile metallic type and intertype on artisanal fiber paper by Agave Tequilana Weber, Blue variety, Fabriano Watercolor paper and Japanese Kozo paper in 4o format (26.5 cm. X 18.5 cm.), 16 pages with hard paste and a unique strip of 100 copies signed and numbered by the author (114711) \$159.00*



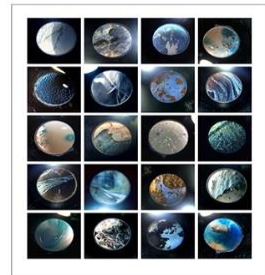
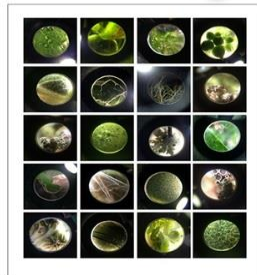
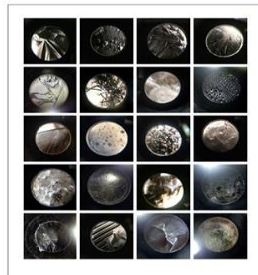
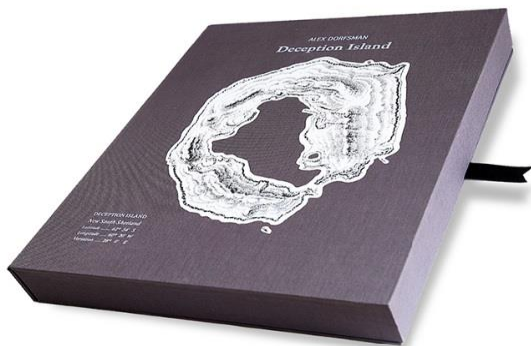


2. [Dorfsman, Alex]. **ALEX DORFSMAN: DECEPTION ISLAND** 10 photographs (archive digital print) 1 photograph enclosed in an acrylic box 20 x20x2.5 cm. México, D.F: Troconi-Letayf. 10 photographs printed on Torchon 100% algodón de Hahnemühle, 290 gramos, 40 X 32 cms. Together in Box Tamaño: 43 X 34 X 6 cm. With certificate of authenticity signed by photographer.

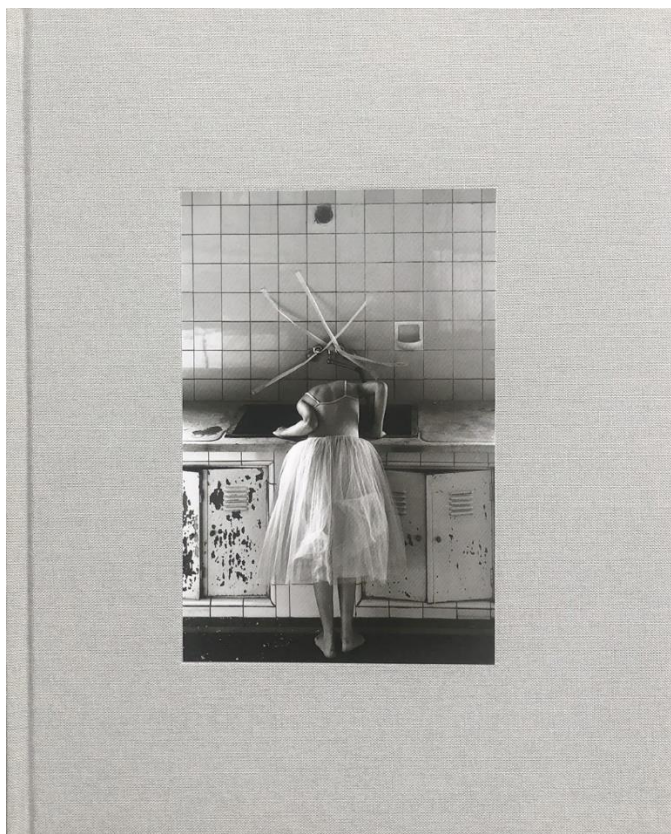
*EDITION OF 20. What is real and what is not? Can you capture the universe in a puddle? Dorfsman found in his home in Mexico a magnification lens with built-in focus a different window to explore, decontextualize and compose reality. Thus, the microscope adapted to the camera of his cell phone made the interior of the hospital room where his father spent his last days become a constellation of shapes and textures to explore. Shot after shot, day after day, the scaffolds of a cartography formed by spreadsheets of islands they could be protozoa or planets or holes to another dimension. Toothpaste was suddenly transformed into a blue milky way. And meanwhile, outside the frame circular on a black background, his own personal world was fraying by leaps and bounds as his father, the first doctor who scanned brains in Mexico, was going away. In January 2016, thousands of kilometers from home, a San Diego garden became his new island to find landscapes in the leaves, in a few grains of salt and pepper, in a zacate. A phone call., his father had stopped to exist. Deception Island, the one we found in the Atlas, was discovered in 1820. It is in the archipelago of the Shetland, north of Antarctica and it's like a huge letter "C". In a word game between disappointment, as it is translated incorrectly in Spanish, and the deception that really means in English, Deception Island shows that precisely the imagination is the antidote against the reigning reverie of a world where almost everything is already built, closed, highly aestheticized. In the gap between fiction and reality, between representation and what is represented between the archive and the allegory, this personal map appeals to the ambiguity to wake up the imagination of the one who looks.*

Alex Dorfsman (Ciudad de México, 1977) vive y trabaja en la Ciudad de México. Realizó la licenciatura en Artes Plásticas en la Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda", Ciudad de México. Ha realizado exposiciones individuales y participado en varias exposiciones colectivas en México y en el extranjero. Es miembro del Sistema Nacional de Creadores del FONCA. Obtuvo la beca Programa de Fomento a Proyectos y Coinversiones Culturales del FONCA, 2007-2008. Fue becario del programa Jóvenes Creadores del FONCA, generación 2005-2006. Recibió el Premio de Fotografía Latinoamericana Purificación García, 2011. Ha realizado las siguientes publicaciones: *Amidakuji*, Ediciones Acapulco, Ciudad de México, 2015. *3 pausas rumbo a Nikko*, Editorial RM, Ciudad de México/Barcelona, 2014. *This mountain collapsed and became a bridge*, Editorial RM, Ciudad de México/ Barcelona 2012. *Plot your progress*, Casa Vecina, Ciudad de México 2012. *Selección Natural*, Editorial RM, Ciudad de México/Barcelona 2008. *It's almost real, isn't it?* Editorial Diamantina, Ciudad de México 2006. Fue co editor del libro *La Panadería 1994-2002*, Ciudad de México, Turner, 2004. Su trabajo forma parte de colecciones públicas y privadas como el MAM (Ciudad de México), Centro de la Imagen (Ciudad de México), Museo de Arte Carrillo Gil (Ciudad de México), MARCO (Monterrey), Fundación Televisa, Purificación García (España), Museum of Photographic Arts, MOPA (San Diego), Art Museum of the Americas (Washington D.C.), *Alumnos 47* (Ciudad de México) (Excerpts translated from text by Sergio Rodríguez Blanco--full text in Spanish below). En una época donde la utopía global dicta que todos somos poetas o artistas interconectados democráticamente y que cualquier territorio es susceptible de ser mapeado en alta resolución, *Deception Island* se reivindica contra el encantamiento tecnológico mediante un arma insospechada de imaginación masiva: un pequeño microscopio imperfecto marca *Mi Alegría* destinado a ser juguete hasta que cayó en manos de Alex Dorfsman en la navidad de 2015. En la memoria, Dorfsman ya tenía la huella de muchas islas recorridas durante los años previos: desde aquel archipiélago de Alaska transitado por almas étlicas, hasta las cascadas imposibles de Islandia; desde el turismo masivo de Hawaii, hasta la perfección bucólica de la pequeña Green Island, al sur de Taiwan. ¿Qué es real y qué no lo es? ¿Se puede plasmar el universo en un charco? Esas grandes preguntas que siempre suscitan los proyectos artísticos surgidos de sus viajes insulares se reconfiguran, a escala de joyero o de miniaturista, en las imágenes logradas con este aparatejo made in Mexico que le permitió vivir la paradoja de viajar sin moverse demasiado. Como un naturalista del siglo XIX, Dorfsman halló en el lente casero de aumento con foquito incorporado una ventana distinta para explorar, confiscar, descontextualizar y componer la realidad. Así, el microscopio adaptado a la cámara de su teléfono celular hizo que el interior de la habitación de hospital donde su padre pasaba sus últimos días se convirtiera en una constelación de formas y texturas por explorar. Disparo tras disparo, día tras día, surgían los andamios de una cartografía conformada por planillas de islas que podrían ser protozoos o planetas o agujeros a otra dimensión. La pasta de dientes se transformaba, de pronto, en una vía láctea azul. Y mientras tanto, fuera del encuadre circular sobre fondo negro, su propio mundo personal se iba deshilachando a pasos agigantados a medida que su padre, el primer médico que escaneó cerebros en México, se iba apagando. En enero de 2016, a miles de kilómetros de casa, un jardín de San Diego se convirtió en su nueva isla para encontrar paisajes en las hojas, en unos granos de sal y de pimienta, en un zacate. Como si estuviera haciendo tomografías del jardín, su mapa personal registrado con tecnología rudimentaria sumó círculos cristalinos, terrosos y de venas verdes. Una llamada de teléfono lo sacó de su viaje. La noticia llegó como un tiro de hielo. Su padre había dejado de existir. *Deception Island*, la que encontramos en el Atlas, fue descubierta en 1820. Está en el archipiélago de las Shetland, al norte de la Antártida y es como una enorme letra "c". En un juego de palabras entre decepción, como se traduce incorrectamente en español, y el engaño que realmente significa en inglés, *Deception Island* muestra que precisamente la imaginación es el antídoto contra la ensoñación reinante de un mundo donde casi todo ya está construido, cerrado, altamente estetizado. En el intersticio entre la ficción y la realidad, entre la

representación y lo representado, entre el archivo y la alegoría, este mapa personal apela a la ambigüedad para despertar la imaginación del que mira. Movido por cierta melancolía de flâneur contemporáneo, Dorfsman es un recolector de las huellas que alguien dejó ahí para encontrarlas y admirarlas infinitamente. La huella, dijo Walter Benjamin, no es otra cosa que la aparición de una cercanía, por lejos que pueda estar lo que la dejó atrás. No hace falta ir muy lejos para darse cuenta de que los viajes no son los viajes, como ya escribió Pessoa. En realidad, el viaje es el viajero. (109903) \$5,700.00





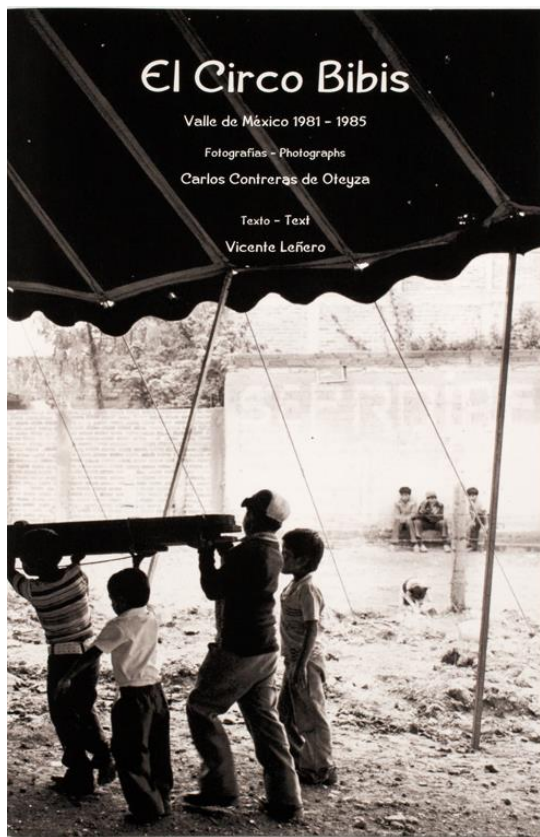


3. Detry, Teodelina. **LA ANÉMONA ES UNA FLOR QUE SE ABRE AL MENOR GOLPE DE VIENTO = THE ANEMONE IS A FLOWER THAT OPENS HERSELF TO THE SLIGHTEST TOUCH OF WIND.** Diseño gráfico: Ana Armendáriz. Edición fotográfica:

Julieta Escardó. Producción gráfica: Eugenia Rodeyro. Laboratorio digital: Ricardo Farías. Buenos Aires: La Luminosa, 2020. 64 pages. chiefly b/w plates, cat., with tipped-in b/w plate on front grey cloth boards. 26 cm. ISBN: 9789873751332.

*International Photo Award was given to Teodelina Detry for Book Photographer Of the Year 2018. There she presented photographs that portray a young dancer in an uninhabited space: the vitality of the movement collides with the prevailing emptiness of the context. It was wonderful that the title under which Detry collects her photographs can lead us to discover the mythology that a flower contains and the times it has been studied, illustrated and photographed throughout history. Because of her marvelous execution, The anemone is a flower that opens at the slightest blow of wind, perhaps it is - without the artist knowing - her own Flora Graeca. Hopefully each of those who run through its pages, open in the same way that the flower does at the slightest blow of wind, and can then merge into these landscapes that are a way of looking at the world, the poetic form of Teodelina Detry. "In my first photobook, La Anemona es una flor que se abre al menor golpe de viento, (The Anemone is a flower that opens herself to the slightest touch of wind) I intend to show my way of seeing life and its fragility. All of its images capture moments of freedom where silences are filled with gestures. And in those gestures I find poetry. I seek to reveal the hidden and melancholic relationships that exist between things. In other words, inhabit with light those uninhabited spaces and evidence their sensitivity." — Teodelina Detry.*

CONTENTS; Obras = Works. ENGLISH AND SPANISH TEXTS. NUMBERED, SIGNED (114820) \$88.00



4. Contreras, Carlos. **EL CIRCO BIBIS: VALLE DE MÉXICO 1981 -1985**. Text by Vicente Leñero, box by Pina Zangaro. San Francisco, CA: Malulu Editions, 2016. 1 box (12 prints, 1 volume). Boxed folio of 12 signed prints with accompanying 6 page chapbook; 11" x 17" Sleeved prints Pigment ink on Baryta paper. Etched anodized aluminium archival box. Title from cover of accompanying text. 45 x 30 x 3 cm. *SIGNED ND LIMITED EDITION OF 12. El circo de Bibis, it is a photographic collection that portrays a neighborhood circus, itinerant and extremely poor, but eager to work for the love of acting art, headed by the clown Bibis. The edition consists of 12 black and white photographs taken by Carlos Contreras de Oteyza. The author is a member of the Consejo Mexicano de Fotografía. Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America. TEXTS IN ENGLISH AND SPANISH*(114868) \$3,500.00

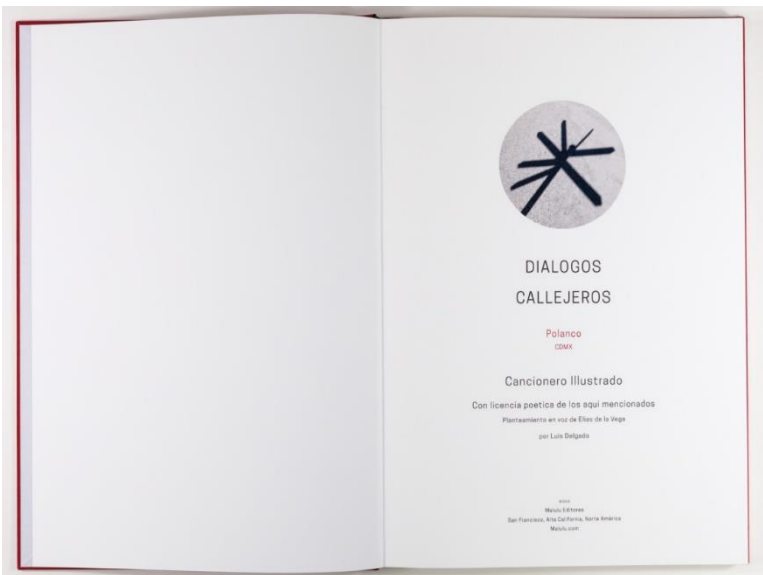






5. Aaland, Mikkel. **COUNTY FAIR: CALIFORNIA 1971 - 1980**. Text by John Carroll & John D. Houston. San Francisco, CA: Malulu Editions, 2016. 20 folded print folios. Folio with 20 images. Archival Pigment print. Cloth. 52 x 34 cm.

*NOTE from OCLC: Reprint. Originally published: Santa Barbara : Capra Press, 1981. Edition of 25. "These portraits were made in a portable studio that was hauled from fair to fair between 1976 and 1980 ... I saved 700 negatives, 25 of which make up this portfolio"-- Introduction. County Fair is a collection of portraits Mikkel Aaland made after spending nine years visiting county fairs throughout California. Jon Carroll wrote in New West magazine, "County Fair is a chronicle of people being who they are. These faces become historical." The photographer Mary Ellen Mark said of the book, "Such moving photographs, funny and sad. It's real Americana. Aaland is a latter day Mike Disfarmer." Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America(114867) \$4,000.00*



6. Delgado Qualtrough, Luis.  
**DIALOGOS CALLEJEROS:**  
**POLANCO CDMX:**  
**CANCIONERO ILLUSTRADO:**  
**CON LICENCIA POÉTICA DE**  
**LOS AQUI MENCIONADOS.**

Planteamiento en voz de Elias de la Vega, por Luis Delgado. San Francisco, CA: Malulu Editions, 2018. (36) pages. b/w and color plates, hard bound in slip case. Papel Hahnemühle Photo Rag Duo 196 gms. Pigmentos k3 Epson. Fuente Cooper Hewitt. Encuadernación por John Demmeritt [sic] Book Binders. 38 cm.

Artist's book by Luis Delgado-

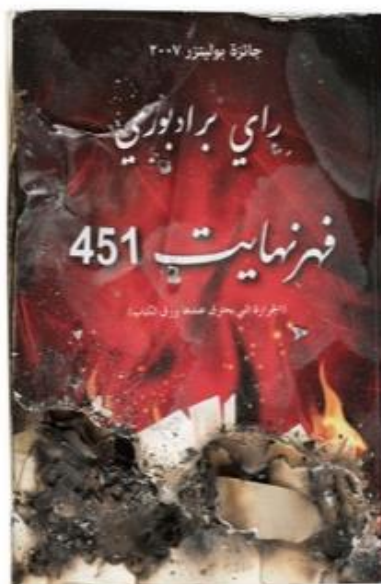
Qualtrough. "Edición español/ingles, 15 ejemplares en cada lengua, 3 copias de artista ...  
 "An illustrated photo songbook referencing the street names of the Polanco neighborhood in Mexico City such as Homero, La Fontaine, Schiller and many other luminaries." --(114875)  
 \$3,000.00



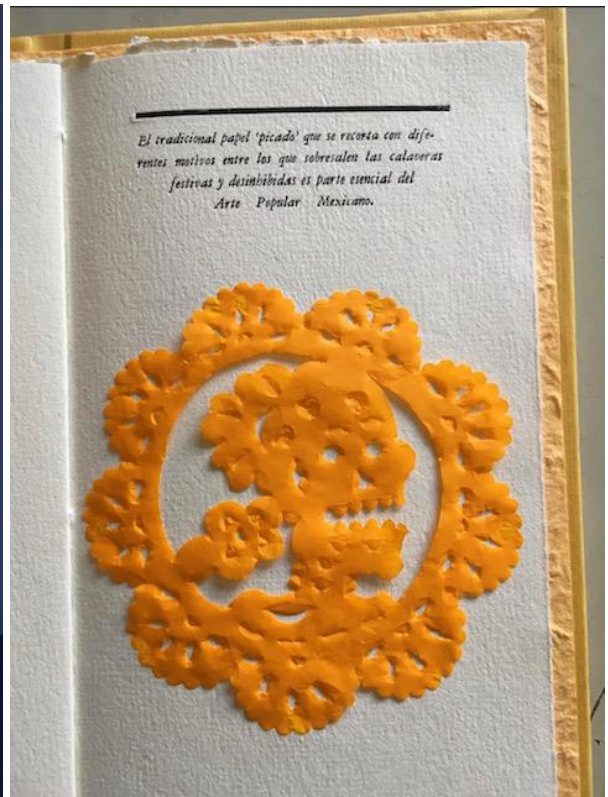


7. Fontcuberta, Joan.  
**FAHRENHEIT 451.** México, D.F: Troconi-Letayf & Campbell, 2020.  
 Walnut box container showing an original book burned by the artist, protected with an acrylic cover.  
 Contents: 12 photographs numbered and signed by the artist in archival quality digital print on Natural Rag Entry paper of 290 grams of MOAB, 100% cotton, in a size of 36 x 25 cm. 1 book with texts by the author and photos that document the text itself and the action, bound in cartoné with seams for loose sheets. 1 evidence bag with the burned book ashes. 1 metal box with a USB stick that shows the action of the burning books. 36 x 25 x 12 cm\_.  
**SIGNED AND LIMITED EDITION OF 20 COPIES.** Joan Fontcuberta (Barcelona, 1955) Internationally recognized as

*one of the most lucid exponents of photography as creator, teacher, critic, curator of exhibitions and historian, Fontcuberta is a visiting professor at universities in Spain, France, Great Britain and the United States. He is a regular contributor to specialized publications from around the world and author of a dozen history books and essays indispensable for contemporary art. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, in the United States and many other countries, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition".(113900) \$6,500.00*







8. Gómez Arriola, Nacho. **LA FIESTA MEXICANA DEL DÍA DE MUERTOS, PATRIMONIO INMATERIAL UNESCO.** Grabados y textos de Nacho Gómez Arriola\_. Guadalajara, México: Taller Gráfica de Comala, MMXXI (2021). 20 pages. handmade book and paper, hand printed in cotton paper sheets with linoleum (lino) block relief prints and illus., hand printed wrps. 28 cm.  
*SIGNED AND NUMBERED OF LIMITED EDITION OF 100. Edition that celebrates the ritual feast of the Day of the Dead that is of great importance to traditional Mexican culture. Hand-printed typographic book with 13 original engravings made of linoleum, vignettes and composite texts in mobile metal type and in Intertype on de Ponte handmade cotton paper in 4o vertical format (28 cm. X 13.5 cm.), 20 pages with hard paste and a unique strip of 100 copies signed and numbered by the author. (114708) \$84.00*



9. Iturbide, Graciela. **GRACIELA ITURBIDE**. México, D.F: Troconi-Letayf & Campbell, 2020. Maple wooden container box that has a cover of a self-portrait of the artist, framed in the same material and protected with True Vue Museum Glass.

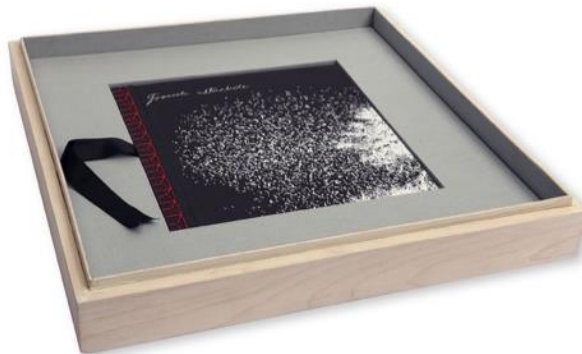
\_Contents: A work portfolio with 9 photographs signed by the artist printed in archival quality digital print on Fine Art Rag paper of 295 grams, 100% cotton, at a size of 30 x 31.5 cm, bound in cartoné with Japanese stitching. A text by Guillermo Sheridan printed on Awagami Washi paper accompanies the work. An artist's book with portraits and testimonies of the artist, printed on Matt Fiber paper, 100% cotton of

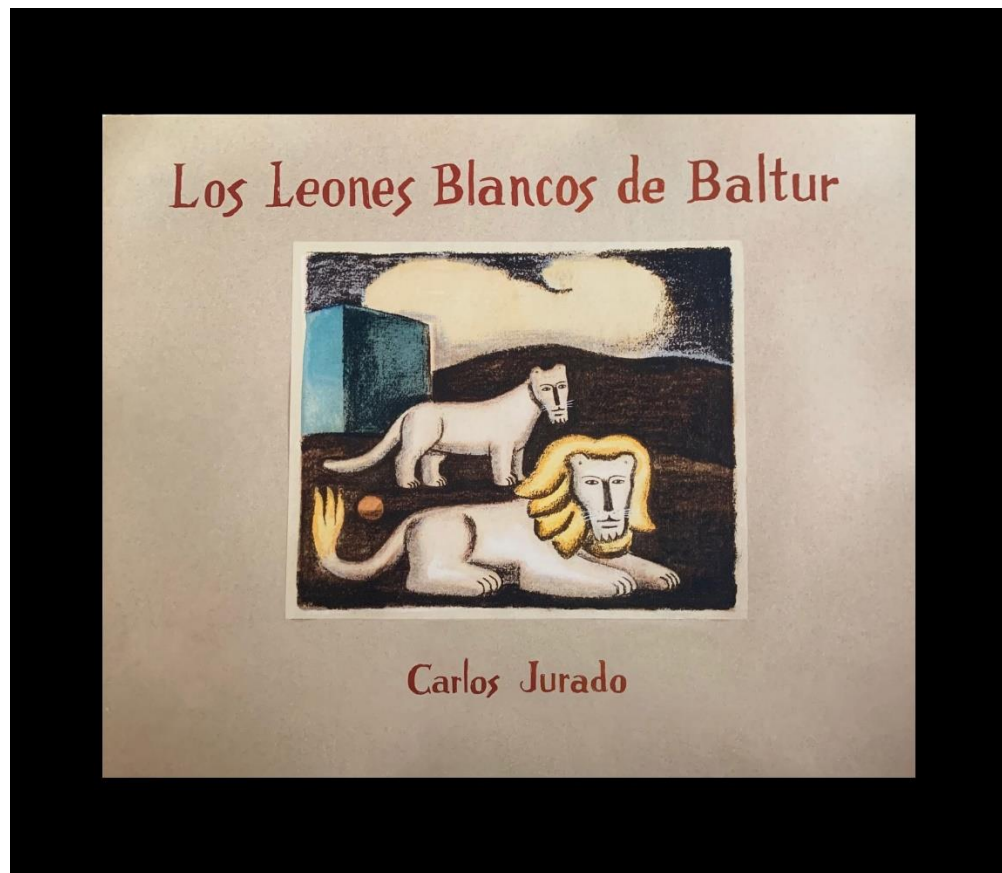
200 grams, from Hahnemühle and Japanese paper Washi from Awagami, made in Japanese binding. The box also contains a certificate of authenticity signed by the author and a security seal from the publisher. 45 x 46 x 8 cm\_.

*SIGNED AND LIMITED EDITION OF 50 COPIES. Graciela Iturbide (Mexico, 1942) Recognized by Hasselblad Foundation with its prestigious International Photography Award in 2008.*

*Iturbide has consolidated a trajectory that has earned recognition as the Photo Biennial of the National Institute of Fine Arts (Mexico, 1980); the Mois of the Photo (Paris, 1988); Hokkaido International Grand Prix (Japan, 1990); National Science and Arts Award, Mexico City (2008); Honorary Doctor of Arts from the San Francisco Art Institute (USA, 2009); Fine Arts Medal (Mexico, 2014), among others. The writer Guillermo Sheridan has expressed the "equilibrant" character of the artist and her work: "It is a perfection earned, extracted from technical experience and spiritual discipline, balanced in her measured love of the world, brimming with tribulation and joy. And it is when it all comes into balance that her photographic miracles occur: the always fresh eyes of the superior artist lead us by the hand toward our own eyes, which find, for a fleeting instant, their own equilibrium".*

(113904) \$10,000.00





10. Jurado, Carlos. **LOS LEONES BLANCOS DE BALTUR**. México, D.F: Troconi-Letayf, 2018. 8 digital graphs printed on (archival quality digital print) Hahnemühle Bamboo paper 100% cotton of 290 grams, in a size of 36.5 X 44.5 cm., inside black cardboard photo folder with a digital graph printed (archive quality digital print) on Hahnemühle Photo Matt Fiber paper 100% cotton of 200 grams, of 29 X 36 cm stuck on the cover. Includes Certificate of authenticity & Hologram signed by the artist. 37 x 45 cm (box).

*LIMITED EDITION OF 21 COPIES of artist's book with color digital prints by Carlos Jurado (Mexico, 1927), a celebrated photographer, alchemist, painter, muralist, inventor, researcher and writer of international recognition. Promoter of pinhole (Estenopeic) photography, he is considered one of its greatest exponents. In 1966 he received the Prize of the Annual Salon of the Mexican Plastics. In 2006 he was awarded the Medal for Photographic Merit by Sistema Nacional de Fototecas (SINAFO). (111937)*

\$2,000.00







11. Dematteis, Lou. **LOWRIDERS: SAN FRANCISCO, 1979 - 1980**. Photographs by... Texts by Lou Dematteis, Irma D. Herrera & Rene Yañez. Design by Luis Delgado. Box by Pina Zangaro. San Francisco, CA: Malulu Editions, 2016. 46 pages. Boxed folio of 12 signed prints with accompanying 8 page chapbook 11" x 17" Sleeved prints. Pigment ink on Baryta paper. Etched anodized aluminum archival box. 12 x 12 x 1 in 45 x 30 x 3 cm. ISBN: 9781366766199.

*SIGNED ND LIMITED EDITION OF 15. In 1979, Lou Dematteis began a photographic documentation of the Mission (street) Lowrider Cruise Night in San Francisco and the mainly Latino youths who made up its participants. "I spent time the next two years photographing the scene, from its high point in 1979 and the beginning of 1980, through Mayor Diane Feinstein's police crackdown later that year. It was a special ride never since reprised... A ride both slow and fast, one that was artistic, hopeful, unique, youthful and ultimately dangerous when the cops moved in to shut it down." Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America(114869) \$10,000.00*



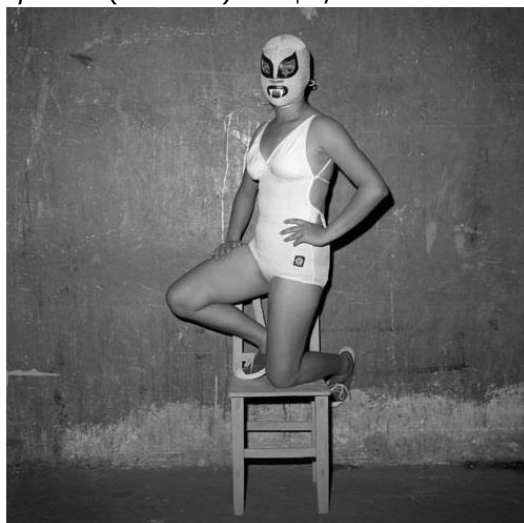
Photographs by  
John O'Leary S.

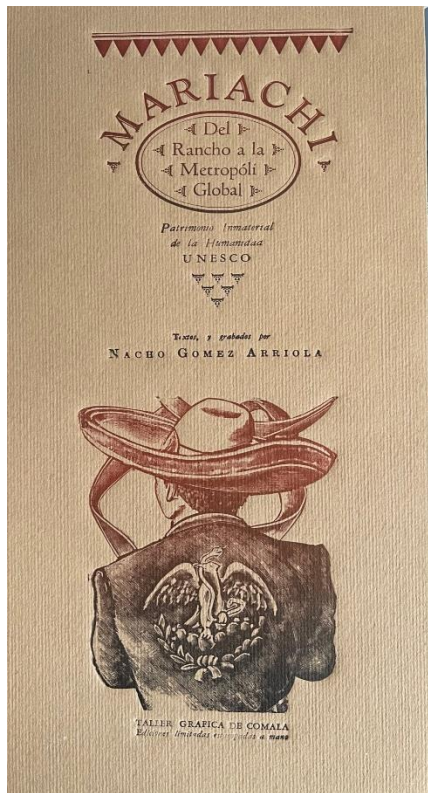
Folio 1  
1975 - 1982

©2014  
Malulu Editions  
malulu.com

12. O'Leary S., John. **LUCHA LIBRE1 & 2: 1980 - 1990**. Photographs by... Essay by Alejandro Murguía. San Francisco, CA: Malulu Editions, 2014. 2 portfolios. 20 sleeved pigment prints (13" x 19") issued in a custom etched aluminum box. The portfolios have an accompanying 6-page illustrated booklet with a visual index in English or Spanish. 49 x 34 cm, in containers 50 x 35 x 3 cm.

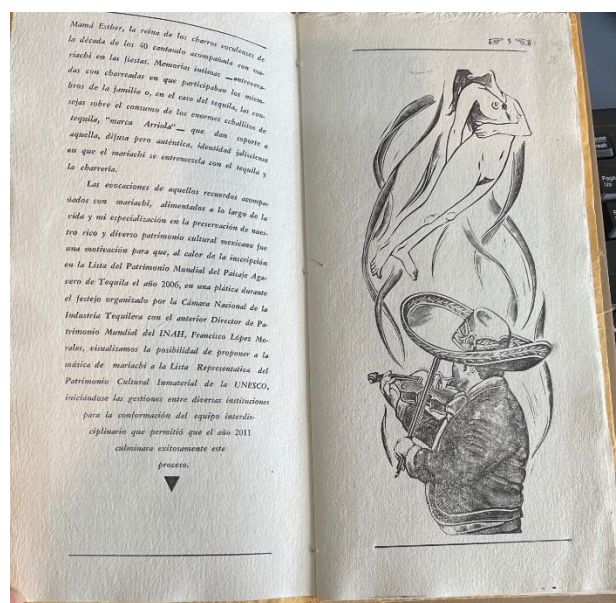
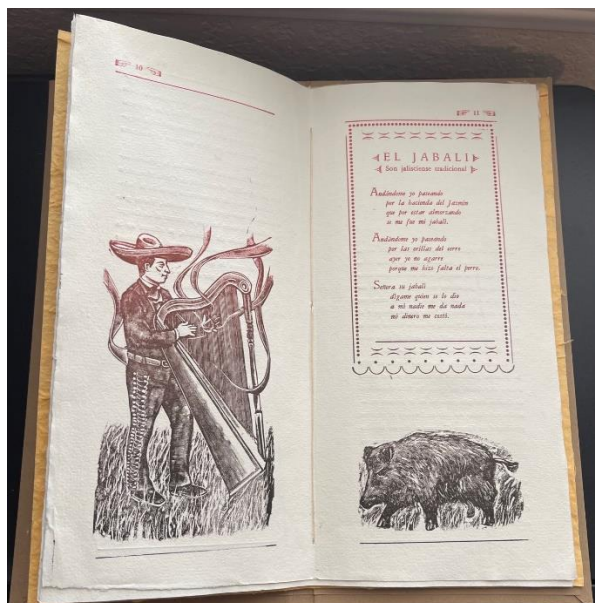
*These photos, taken by John O'Leary S. over the course of 10 years (1980-1990), show the deep human drama in all its highs and lows of "freestyle wrestling" (the term used in Mexico for professional wrestling), and offers a rare insight into Mexican culture. Includes a booklet with an essay by Alejandro Murguía, poet laureate of San Francisco. Includes a visual index in English or Spanish. Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America. CONTENTS: Title of essay: The ritual of mask and blood : wrestling in the provinces of Mexico : the photographs of John O'Leary S. = El ritual de mascara y sangre : Lucha Libre en la provincia mexicana : fotografías de John O'Leary S. / traducción, Anja Fulle, Cathleen Pomaski Kelly. Folio no. 1 in English; Folio no. 2 in Spanish(114849) \$4,000.00*





13. Gómez Arriola, Nacho. **MARIACHI, DEL RANCHO A LA METRÓPOLI GLOBAL, PATRIMONIO INMATERIAL DE LA UNESCO**. Grabados y textos de Nacho Gómez Arriola. Guadalajara, México: Taller Gráfica de Comala, MMXXI (2021). 24 pages. handmade book and paper, hand printed in cotton paper sheets with linoleum (lino) block relief prints and illus., hand printed wrps. 28 cm.

**SIGNED AND NUMBERED OF LIMITED EDITION OF 100.** Book dedicated to the music of mariachi, one of the icons by which Mexico is known all over the world. Hand-printed typographical edition with 10 original engravings made of linoleum, vignettes and composite texts in mobile metallic type and in Intertype on de Ponte handcrafted cotton paper in 4o vertical format (28 cm. X 13.5 cm.), 24 pages with hard paste and a unique strip of 100 copies signed and numbered by the author(114709) \$120.00







14. [Gómez Arriola, Nacho]. Martínez Calixtro, Cecilia. **MARIPOSA MONARCA, EL VUELO DE LA ESPERANZA, PATRIMONIO MUNDIAL NATURAL UNESCO** Texto de Ceci Martínez Calixtro Grabados de Nacho Gómez Arriola\_. Guadalajara, México: Taller Gráfica de Comala, MMXXI (2021). 24 pages. handmade book and paper, hand printed in cotton paper sheets with linoleum (lino) block relief prints and illus., hand printed wrps. 23 cm. **SIGNED AND NUMBERED OF LIMITED EDITION OF 100.** *The book is a testament to the arrival in our Monarch Butterfly garden to reproduce in its extraordinary and long migration from Canada to its Winter Sanctuary on Mexican lands. Typographic edition with 14 engravings illustrating the life cycle of the monarch butterfly hand-lit by the author. Hand-printed on handcrafted DePonte cotton paper with Bernhard Fashion metal typography designed by Lucian Bernhard in 1929 and cast in Intertype by master Salvador Botello. In 4th*

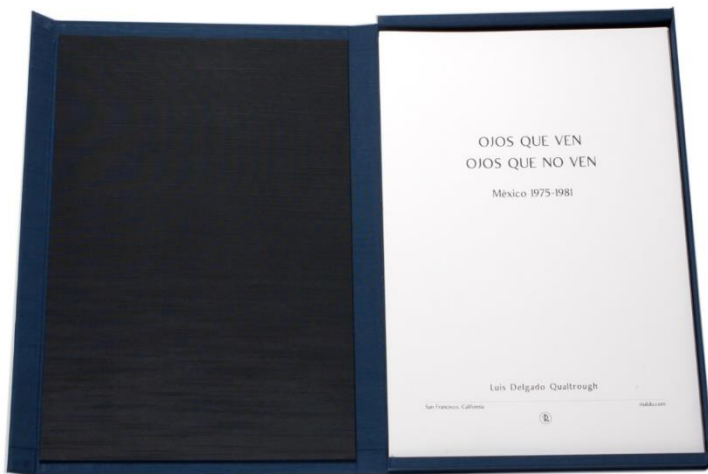
*format (17 x 23 cm.), 24 pages with hard paste,. Edition limited to 100 copies signed and numbered by the authors(114707) \$120.00*





15. González Palma, Luis. **MÖBIUS**. México, D.F: Troconi-Letayf & Campbell, 2020. Clothbound in a clamshell box with cover printed in silkscreen. \_Contents: 6 photographs numbered and signed by the artist in archival quality digital print, on 290 grams of MOAB Natural Rag Entry paper, 100% cotton, in a size of 34 x 34 cm. 1 photograph-sculpture signed by the artist in archival quality digital print, on 276 grams of MOAB Photo Rag Duo paper, 100% cotton, a size of 25 x 25 cm. 1 interactive sculpture consisting of a base, 5 photographs printed on canvas and glued on black acrylic, and 5 geometric graphics printed in silk-screen on transparent acrylic. Photos and graphics are interchangeable to create various sculptures. It includes a certificate of authenticity signed by the artist. 35.5 x 25.5 x 17 cm\_.

*SIGNED AND LIMITED EDITION OF 20 COPIES. Luis González Palma (Guatemala, 1957) He studied architecture and cinematography at the University of San Carlos, in Guatemala. Considered one of the most important Latin American photographers on the international scene, this artist addresses the identity and memory (axes of his first works) from the portrait with a strong presence of religious painting and the influence of Baroque. Luis González Palma has been working on the Möbius project since 2013, where he resumed the studies of German mathematicians August F. Möbius and Johann Benedict Listing, creators of the famous Möbius Tape. For the Guatemalan artist, the Möbius project "aims to generate a symbolic dialogue between two forms of representation, between emotion and reason. My interest is to generate ambiguous works, open to new arguments or possibilities that allow to generate other stories, both aesthetic and political".\_(113905) \$7,500.00*



16. Delgado Qualtrough, Luis. **OJOS QUE VEN, OJOS QUE NO VEN = EYES THAT SEE, EYES THAT DO NOT SEE: MÉXICO 1975-1981.** Photographs and text Luis Delgado. Box by Dreaming Mind. San Francisco, CA: Malulu Editions, 2014. (24) pages. Folio of 20 images, 13" x 19" Pigment ink on archival paper. 28 cm. *Edition of 15. Exhibition of the same title held at the CordenPotts Gallery, San Francisco, April 5-May 5, 2012. A selection of portrait photographs by photographer & artist book maker Luis Delgado*

*inspired in the Mexican saying "Ojos que no ven, corazón que no siente" (Eyes that don't see, heart that doesn't feel). Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America(114871) \$3,500.00*







17. López, Marcos. **POP LATINO**. México, D.F: Troconi-Letayf & Campbell, 2020. Clothbound in a clamshell box with cover printed in silkscreen\_. Contents: 11 photographs numbered and signed by the artist, in archival quality digital print, on 290 grams of MOAB Natural Rag Entry paper, 100% cotton, a size of 24 x 50 cm. 1 doll figure representing the artist and his iconic duck, made of resin and painted by hand. It includes a certificate of authenticity signed by the artist. \_26 x 52.5 x 9 cm.\_.

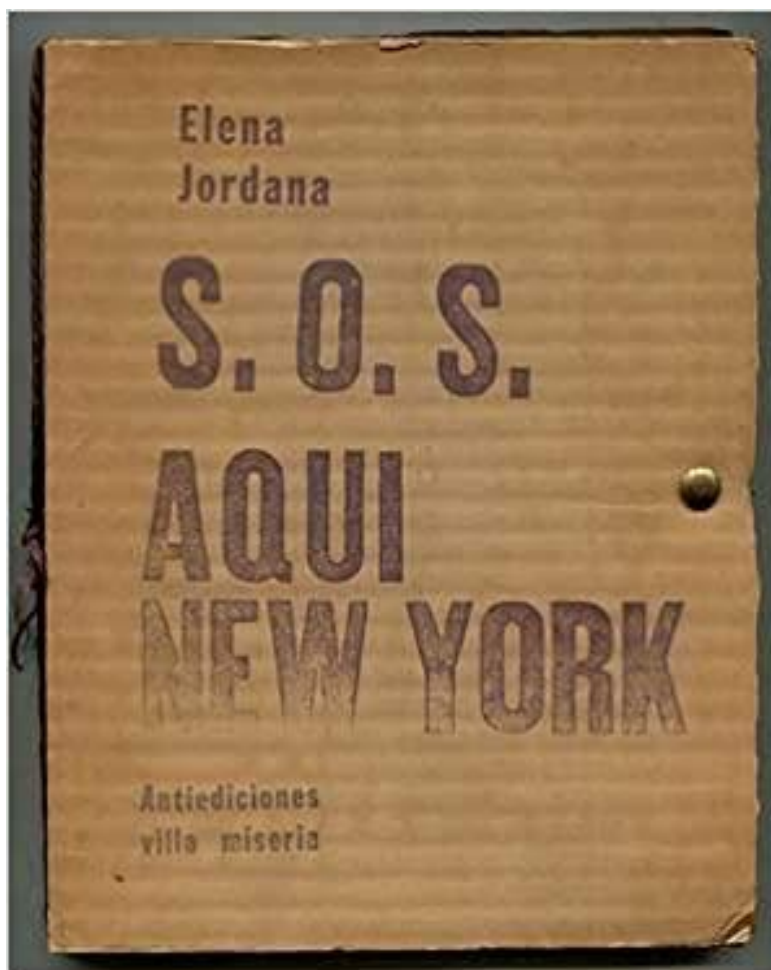
*SIGNED AND LIMITED EDITION OF 20 COPIES. Marcos López (Argentina, 1958) Documentalist, plastic artist and one of the most recognized contemporary photographers, reflects through his images the values and symbols that govern the popular life of Latin America with a mixture*

*of homage and humor about the expressions of culture, from Patagonia to the bars on the northern border of Mexico. From his work Pop Latino (Latin Pop) and his identity as a South American artist, López says: "I feel that Latin America belongs to me. I appropriate the immense America in a Bolivarian gesture. I am a transvestite, black, mestizo, Indian, native people, and grandson of European immigrants, all at the same time. I am a shaman. A Gypsy used car salesman in the great Buenos Aires. A Cuban Santero, and a table dancer from the darkest bar in Mexico City". It would be no exaggeration to say that Argentine Photography of the nineties began in 1993, when Marcos López completely revolutionised the use of colour and began a series that would come to be known as "Pop Latino". This claim is based on the key role played by López' work in a number of movements which are now considered definitive.* (113902) \$6,500.00





18. Delgado Qualtrough, Luis. **POR EL GUSTO = FOR THE LOVE OF IT: CARNAVAL, PUEBLA AND TLAXCALA, MEXICO 1993-1995.** Text by Luis Delgado. Box by by Dreaming Mind. San Francisco, CA: Malulu Editions, 2013. (56) pages. Folio of 20 images. 13" x 19" Pigment ink on archival paper. 28 cm + 20 prints in box (52 cm). Edition of 15. "Folio. 20 images. Edition of 15. 13" x 19" pigment on paper. Buffered interleaving paper. Hand crafted box with magnetic closures. 56-page perfect bound monograph 8.5" x 11". Text by Luis Delgado. Edited by Marlita Kahn."--Front colophon. "Cameras: Hasselblad and Mamiya 6. Film: Kodak TXP 120-220, Kodak VPN 120, Konica Infrared 120. Film processed by John O'Leary and Luis Delgado. Scans: Imacon. Prints: Ilford Gallerie Fiber Silk, Epson K3 pigment. Presentation box: Dreaming Mind."--Back colophon. A selection of portrait photographs by photographer & artist book maker Luis Delgado of the carnivals celebrated every year in the states of Tlaxcala and Puebla where the use of masks or face painting is an important part of their outfits and that differ according to the demarcation and ethnic group. Includes images from the Carnival of Tlaxcala of the troupes of huehues from 40 municipalities satirizing the traits of Spanish conquistadors and the Carnival in Huejotzingo, Puebla with the recreation of the battle between invading French soldiers, called Zuavos and their hired mercenaries the Turcos against the Mexican forces called the Indios Serranos and the Zacapoaxtlas. Malulu Editions publishes artistic works of unique cultural significance and aesthetic significance, focusing on works from late 20th century and contemporary North and Latin America. TEXTS IN ENGLISH AND SPANISH(114872) \$3,500.00



19. Jordana, Elena. **S.O.S. AQUÍ NEW YORK**. Sexta edición. New York: Antiediciones Villa Miseria, 1976. (24) pages. mimeographed pages, boards, covers bound using recycled corrugated paperboard with yellow thread binding, with inserted metallic fastener clip and thread as closure in right side of covers. 23 cm .

*Artists book by scarcely known poet and author Elena Jordana (Buenos Aires, Argentina 1934, lived in Mexico between 1972-1994 - d. Buenos Aires 2008) who in the early 1970's published books bound with corrugated cardboard, printed on kraft paper (or estraza) and tied with sisal thread, with typography of rubber stamps, where it was necessary to count on heavy typewriters capable of perforating on the stencil (artistic decoration technique), in order to consign the data of title and authorship on the covers, in the aesthetic way of the university flyers. Each issue was personally distributed by the author herself, on her trips to Mexico, the United States and Argentina. The founder of Editorial El Mendrugo -one of the precursors of the 21st century Latin American cartoneras boom- she came up with the idea while living in New York, and had no resources to make books, publishing "cartonera" copies of Latin American authors bound with cardboard lids. CONTENTS: Desnudo neoyorkino -- Weekend neoyorkino -- Los elegidos -- Diálogo en Wall Street -- Brindis -- Epitafio para un ciudadano ejemplar. For more detailed information go to: <http://www.archivopdp.unam.mx/index.php/46-almacen/almacen/4379-no-093-raros-y-curiosos-yolanda-segura-elena-jordana-escribir-lo-no-mandado> <https://graphicarts.princeton.edu/2019/02/06/elena-jordana-and-ediciones-el-mendrugo/> (114951) \$600.00*

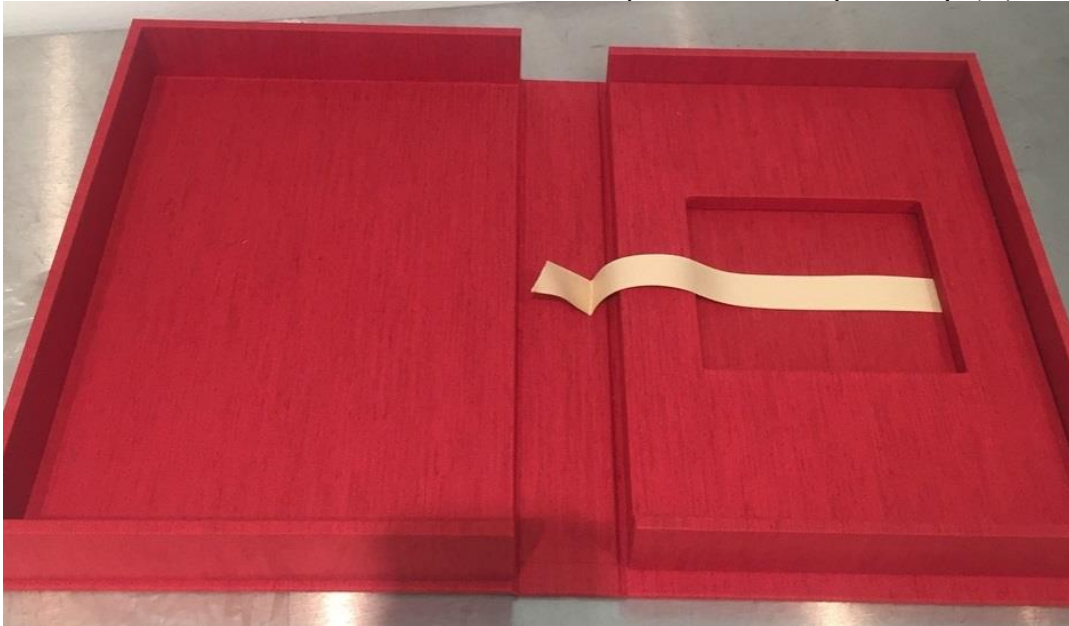




20. Anderson Barbata, Laura; Yanomami Owë Mamotima. **SHAPONO**. Platanal, Amazonas [Venezuela]: Escuela Intercultural Bilingüe Yanomami; Yanomami Owë Mamotima (Organization), 2000. [1], 6, [1] leaves. ill., + 1 printed card (10 x 10 cm.) in a linen-covered clamshell box 37 cm. 32 cm.

*Illustrated folktale of the brothers who taught the Yanomami how to build a house. Block printed book on handmade paper sewn with thread to a split stick spine; first and last leaves serve as covers. Tissue paper guard sheets loosely inserted./ Date "1996" in cut on back cover; each of the last three numbers is inverted./ "This is ... a limited edition of 50. Made in the Yanomami Community of Platanal in the state of Amazonas of Venezuela in November of 2000 ... the result of a community effort and collaboration involving the elders, scholars and youth working in the self-development project Yanomami Owe Mamotima ... signed by the leader of this project"--Printed card laid in./ "The paper*

*is hand made using abaca, the thread is kurathasi, and the pigment on the spine is onoto. The cover is a blend of shiki with abaca. The plates are rubber and printed using a water based ink"--Printed card laid in./ Accompanied by: "Yanomami Owë Mamotima Paper" = "Papel Yanomami Owë Mamotima" (1 sheet ; 22 x 28 cm.); "Traducción del texto del libro Shapono" = "Translation of the text from the book Shapono" (1 sheet : col. ill., ports ; 22 x 28 cm.); flier advertising Shapono and the Amazon paper project, including the Best Book of the Year Award bestowed on it in 1999 by the Venezuelan Ministry of Education (1 sheet : ill. (some col.), ports. ; 22 x 28 cm.). ext in Yanomami language. Publication information on accompanying card in English. The ink shades can vary, most of the covers are the darker color and inside sheets have the lighter color red. All spines are sewn and in some cases the stitches vary as well as the thickness and look of the spine. All spines are made from discarded arrows that are not used because they have broken.(114716) \$2,500.00*





21.

[Troconi, Giovanni]. **THE STORM COMING UP: GIOVANNI TROCONI.**

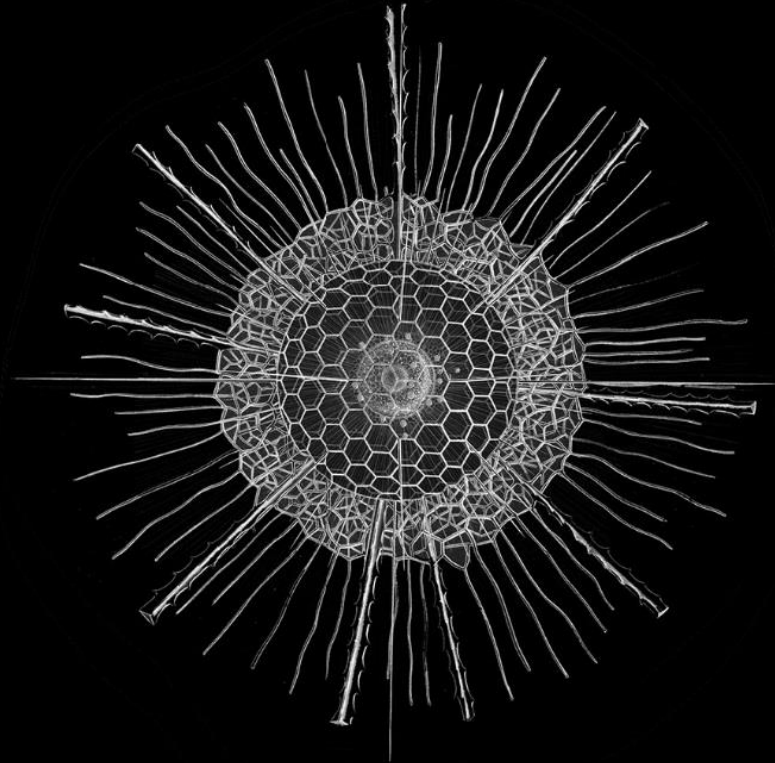
Presentation text by Pablo María Molinet. México, D.F: Troconi-Letayf, 2018. 5 digital photomontages printed (archive quality digital print) on Hahnemühle Photorag paper 100% cotton of 290 grams, (size 22.5 x 40 cm.), plus 1 metallic miniature Clone Soldier (approx. size 7.5 x 3.5 cm.), plus 1 metallic miniature of Darth Vader (approx. size 7.5 X 3.5 cm.), Certificate of authenticity & Hologram signed by the artist, inside box- hardcover binding container (carton and fabric) 24 x 42 cm (box).

*SIGNED, NUMBERED AND LIMITED EDITION OF 10 COPIES of digital photomontages of mysterious landscapes, taken by the author, inhabited by the troops of the Star Wars Galactic Empire and their leader Darth Vader. Author Giovanni Troconi (Mexico, 1960) a visual artist and graphic designer, who studied in the National School of Plastic Arts of the UNAM (ENAP); he also studied Graphic Design at the Design Institute of the Newman Foundation, in Caracas, Venezuela and Printmaking Techniques for Fine Arts at the Pratt Institute of New York. Troconi also has a specialty in photography and video by the Active School of Photography, with Professor Jan Hendrix. He is a museographer, academic and lecturer. Among his many publications there is the book *Diseño Gráfico en México 100 Años*, published by Artes de México.(111735) \$2,000.00*





# NATURA ET CORPORIS



TATIANA PARCERO

22. [Pacero, Tatiana]. **TATIANA PARCERO: NATURA ET CORPORIS.** México, D.F: Troconi-Letayf. 6 color photographs on Torchon 100% cotton de Hahnemühle 30x30cm; 3 diptic photographs on Torchon 100 cotton Hahnemühle de 285 grms 30x60 cms. Archival digital print; 1 photograph printed by sublimation on madera Kiri 20x20cm. Box: 32 X 32 X 5 cm Certificate of authenticity signed by artist.

*Edition of 20. The work in photography and video by Tatiana Parceró explores concepts such as identity, memory, territory and time. His work has focused on the body as metaphor of the private and the public, creating the juxtaposition technique of photos black and white printed on acetates on color photos; currently working in images that reflect on the impact of climate change and the importance to preserve natural resources.*

*Tatiana Parceró: 1967, Ciudad de México. Licenciada en Psicología por la UNAM, recibió un MFA con especialización en fotografía de la New York University y el International Center of Photography (NYU/ICP), EUA. Ha realizado muestras individuales y colectivas en México, Estados Unidos, España, Argentina, Inglaterra, Italia, Puerto Rico, Francia, Japón, Brasil, Cuba y Finlandia. Entre las más destacadas se encuentran: Revolución y Ritual: las fotografías de Sara Castrejón, Graciela Iturbide y Tatiana Parceró, Galería Ruth Chandler Williamson, LA; Universus, Museo Archivo de la Fotografía, Cd. de México; The Real Marvellous, MOT, Tokyo, Japón & MUSAC, Young and Restless, MoMA, NY. Su trabajo se encuentra en prestigiosas colecciones públicas y privadas como The Museum of Fine Arts, Houston, TX, The Museum of Latin American Art, (MoLAA), Long Beach, CA, Lowe Art*

*Museum, University of Miami, FL; The Mexican Museum, San Francisco, CA, EUA; Museo de Arte Contemporáneo de Castilla y León (MUSAC) España entre otros. Ha recibido varios premios y distinciones, entre otros: Sistema Nacional de Creadores de Arte FONCA, México (2011-2014); Premio Adquisición, MoLAA, Long Beach, CA, EUA (2007); Premio Adquisición, XXXII Encuentro Nacional de Arte Joven, INBA/CNCA, México (1997). (110022) \$5,700.00*





23. [Weisman, Adam]. **TLATELOLCO DESMENTIDO: ADAM WISEMAN.** Concepto y diseño: Adam Wiseman, Lorena Campbell, Giovanni Troconi y Alejandro Letayf. Texto: Daniel Usabiaga\_. México, D.F: Troconi-Letayf, julio de 2018. 1 box-hardcover binding container (size 23 x 51 cm), 1 tryptic with 3 color photographs, (size 20 x 50 cm ea., 24 x 150 cm. tryptic) printed (archive quality digital print) on Hahnemühle Phototarag paper 100% cotton of 310 grams, signed and numbered, 10 color photographs printed (archive quality digital print) on Hahnemühle Phototarag paper 100% cotton of 310 grams, (size 24 x 33 cm), signed and numbered, 1 video "Acción 27.02.14 / 20:00 horas". Timelapse (Duration: 19 sec.), 1 flipbook "Acción 27.02.14 / 20:00 horas" (78 pages; size 7 x 10 cm), Certificate of authenticity & Hologram signed by the artist, all inside acrylic box. 24 x 52 cm (box). *SIGNED, NUMBERED AND LIMITED EDITION OF 20 COPIES of photographic portfolio and artistic action by Adam Wiseman (1970) developed in Tlatelolco, a residential complex located in the iconic Plaza de las Tres Culturas. Mexico City and London based photographer Adam Wiseman was born and raised in Mexico City, the son of a Scottish mother and American father. Educated at NYU and ICP in NY he returned to Mexico City in 2001, where he has been exploring ways to challenge traditional documentary processes through concept driven photography and video. His editorial project "Tlatelolco Disproved" (Tlatelolco Desmentido) is both an urban landscape and the portrait of a community, created with the collaboration of more than 100 residents of the Chihuahua building, documented with photographs and video. The residential urban complex of Tlatelolco, completed in 1964, became the second largest of its kind on the American continent (after Co-op City in the Bronx). It was part of Mexico's ambitious movement towards modernization. Architect Mario Pani, a contemporary of Le Corbusier, brought functional modernist architecture to Mexico with its urban ensemble Nonoalco Tlatelolco, a utopian middle-class paradise. His project was carefully scheduled to be completed a couple of years before Mexico hosted the Olympic Games. Pani's dream was short-lived. Only 4 years after finishing Nonoalco Tlatelolco in*



1968, and 10 days before the opening ceremony of the Olympic Games, the government massacred hundreds of students during a peaceful student protest. Less than two decades later the tragedy returned to Tlatelolco when hundreds of people died when one of the buildings collapsed in the 1985 earthquake. After the earthquake, the urban complex was transformed: the skin of the buildings, large panels that gave an elegant and uniform square shape to the whole, were removed when they were discovered to be highly inflammable material, and the origin of a series of fires. Many of the buildings were shortened by 3 floors, some demolished, and in others solid concrete columns were built on their facade to make them safer and stronger. Today, Tlatelolco exhibits the scars of history. Far from Pani's vision, eroded by tragedy, it exists as a city that defines itself on its own terms. "I designed a series of abstractions on paper that refer to historical events. I translated these designs into light pixels that represent each window of the facade of the Chihuahua building. We invite the residents of the more than 90 apartments to participate in this experiment. The action was meticulously planned: each apartment received individual scripts that indicated when to turn on and off the lights throughout the apartment. The changes were given every 15 seconds for 23 minutes, which resulted in a total of 92 photographs. Without trial and little idea of why they did it, the neighbors collectively created a piece that bears a certain similarity to what was planned, but that acquired a life of its own. I was wrong to think that suspicion, fear, apathy and selfishness would limit participation, that the project would never reach a critical mass and therefore never achieve visual coherence. But more than 90% of the departments of the building participated with a spirit of community, blind faith, and without being able to see the results of their actions. Tlatelolco can not be explained, it can not be planned, and it could not be verified. Tlatelolco disproved." (HKB Translation) --FONCA webpage. CONTENTS: Presentación / Daniel Usabiaga(111733) \$4,500.00



## Rare Books and Periodicals



1. [(Toledo, Francisco Benjamín López (Mexico City, Mexico, July 17, 1940- Oaxaca, 2019)]. **EL ALCARAVÁN: BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. NUMBERS: 2,3,4,5,6,7,11,12,13,15,16,18.**

Oaxaca, Oax., México: Instituto de Artes Gráficas de Oaxaca, Ediciones Toledo, 1990-1994. 12 issues, v.p. v.p., b/w plates and ports., illus., advts., indices, pict. wrps. 31.5cm.

*Francisco Toledo (Francisco Benjamín López Toledo (Mexico City, Mexico, July 17, 1940- 2019) one of the greatest plastic artists in Mexico, with wide international recognition founded the magazine, "El Alcaraván". In addition to his art, Toledo promoted and spread the culture and arts, mainly from the state of Oaxaca, where he lived the last years of his life. Since the 1970s he created or supported the foundation of publishers, museums, foundations and other institutions focused on artistic heritage in Mexico. With the support of other institutions, he founded or was part of artistic and cultural institutions such as the Museum of Contemporary Art of Oaxaca (MACO), the Institute of Graphic Arts of Oaxaca (IAGO), created in 1988. No complete runs appear in OCLC. Appears to have ceased with number 18,*

1994. Sold as a set.

1. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. I, NO. 2. Consejo de redacción: Patricia Álvarez, Gilda Castillo, Jesús Ramos, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Julio-Agosto-Septiembre (1990). (12)p. b/w plates and ports., illus., advts., indices, bibls., b/w pict. wrps. El primer número es de abril-mayo-junio de 1990 (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. "In this second number of El Alcaraván we have explored the graphic art work of two European masters: Francisco de Goya and Paul Klee as seen by two literates: Adolph Huxley and poet Alberto Blanco"-- Front cover. Contents: Variaciones sobre Goya / Adolf Huxley -- Opus I: La gráfica en los diarios de Paul Klee / Alberto Blanco -- Alacena de Minucias / Andrés Henestrosa -- Homenaje a Erasto Cortez Juárez -- Impresiones (97187)*

2. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. I, NO. 3. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Octubre-Noviembre-Diciembre, 1990. 24p. b/w plates and ports., illus., advts., indices, bibls., b/w pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: El actual o el futuro dueño de este álbum / J.J. Grandville -- La piedra de Solnhofen / Michael Marton --*

Louis-Alphonse Poitevin y el nacimiento de la fotolitografía / Sylvie Aubenaus — Los talleres en la gráfica / Jose manuel Springer — José Sánchez, el impresor popular / Marsha Zepeda — Impresiones — El grabador más libre / Andre Pieyre de Mandiargues(97188)

3. EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. I, NO. 4 Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Enero-Febrero-Marzo, 1991. 32p. b/w plates and ports., illus., advts., indices, bibls., b/w pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: Max Klinger / Giorgio de Chirico — Método de impresión e una estampa japonesa según la descripción de Tokuno / Peter Morse — La técnica grafica de George Rouault / Carl O. Schniewind — Al margen — Manet y la estampa / Michel Melot — José Sánchez: el impresor popular / Marsha Zepeda — El resplandor / Andrés Sánchez Robayna — Cuartetas chinas / Alberto Blanco, Roger von Gunten — Los objetos están mas cerca de lo que aparentan / David Huerta, Miguel Castro Leñero --- Impresiones — Animallia / Alfonso Reyes, Juan Soriano(97189)

4. EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. II, NO. 5. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Abril-Mayo-Junio, 1991. 32p. b/w plates and ports., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: José Guadalupe Posada / Diego Rivera — Un precursor del movimiento de arte mexicano: el grabador posadas / Jean Charlot — Orozco y Posadas: un parricidio / Renato González Mello — Al margen — De las barbas de Vanegas Arroyo a las barbas de Fidel Castro / Elena Poniatowska — Sobre las técnicas de Posada / José Sánchez — José Guadalupe Posada. La forma de la mirada / David Huerta — Los grabados en madera de hojas volantes en Alemania 1550-1600 / Walter L. Strauss --- El grabado en madera en la literatura de "cordel" en Brasil / Raymond Cantel, Sophie Mabillon — Impresiones — Palabras y música en honor a Posada / Carlos Pellicer(97190)

5. EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. II, NO. 6. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Julio-Agosto-Septiembre, 1991. 32p. b/w plates and ports., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: Alfred Kubin: la estética del moribundo / Cuauhtémoc Medina — Mi manera de ilustrar / Alfred Kubin — Mi dia en Zwickledt / Alfred Kubin — Ritmo y Construcción / Alfred Kubin — Fragmento de una imagen del mundo / Alfred Kubin — Ali, el corcel blanco / Alfred Kubin — El festín de Baltasar / Alfred Kubin(97191)

6. EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. II, NO. 7. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Octubre-Noviembre-Diciembre, 1991. 39p. b/w plates and ports., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: La estampa religiosa en México / Montserrat Galí — Palafox: palabras donde están los peritos, camotes no satisfacen / Renato González Mello — Al margen — Arte e inquisición / Renato González Mello — De papel — La portentosa vida de la muerte / Alejandro de Antuñano Maurer — Imaginarios religiosos contemporáneos en el arte joven mexicano. La estampa / Blanca González Rosas - — Impresiones — Al Señor de las Cruces / Javier Sicilia(97192)

7. EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. III, NO. 11. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Octubre-Noviembre-Diciembre, 1992. 55p. b/w plates and ports., ports., facs., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents: La gráfica de la postguerra: una introducción / Cuauhtémoc Medina —



*Al margen -- El lenguaje cobra / Willemijn Stokvis -- Notas de un filosofo para un grabador / Gastón Bachelard -- Abstracción hecha / Pierre Alechinsky -- Los miedos a la mano / Pierre Alechinsky --- La gran cita natural / Christian Dotremont -- De papel -- Las formas concebidas como lenguaje / Asger Jorn -- Paseo en el país de las manzanas / Corneille -- Entrevista a Piet Clement / Jan Hendrix -- Un elogio de la colmena / Orlando Hernández -- Lixi bere lele --- De monumentos cívicos y sus espectadores / Carlos Monsiváis -- Problemas de la conservación del centro histórico de la ciudad de Oaxaca / Jaime Ortiz Lajous -- Dos cartas / Alberto Bustamante -- Impresiones -- Copenague / Cornielle(97193)*

8. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. V, NO. 16. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Enero-Febrero-Marzo, 1994. 64p. b/w plates and ports., illus., advts., indices, bibls., color pict. wrps., plus 1 fldg. folio (58x40cm), loose as issued and titled "La Preservación en Oaxaca" (wear in boards). 31.5cm.. Contents: Una realidad perturbadora: la gráfica de Max Beckmann / Wendy Weitmann -- Autoreflecciones / Shiko Munakata -- Los dibujos anatómicos de George Stubbs / Robert Valerio -- Al margen -- Debajo de la piel / K.A. Jelenski -- La quimera y los voladores un tarot mexicano del siglo XVI / Ma. Isabel Grañén Porrúa -- De papel -- La pintura en el siglo XVI en Oaxaca: nuevas noticias sobre Andrés de Concha y Simón Pereyñs en Teposcolula / Guillermo Tovar y de Teresa -- La casa del alcaraván: Johann Wilhelm von Müller en Oaxaca: Monte Albán y Mitla -- Guillermo Kahlo: arquitectura y fotografía / Víctor Jiménez -- Impresiones -- Centro Cultural en el exconvento de Santo Domingo / Juan I. Bustamante -- Documentos -- Nicolás de Staël / René Char, Nicolás de Staël(97194)*

9. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. IV, NUM. 12. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Enero-Marzo 1993. 55p. b/w plates and ports., ports., facs., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents:(112805)*

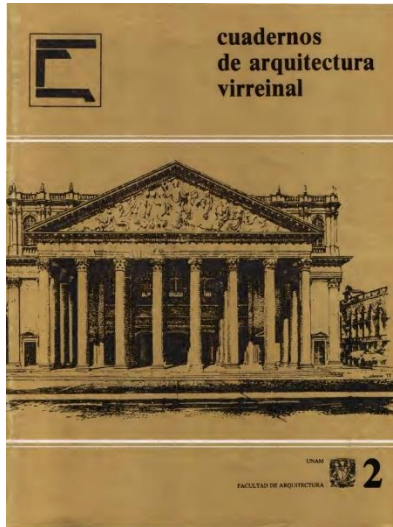
10. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. IV, NUM. 15 Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Oct-Dec 1993. 55p. b/w plates and ports., ports., facs., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents:(112806)*

11. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. IV, NUM. 13. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Abril-Junio 1993. 55p. b/w plates and ports., ports., facs., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents:(112807)*

12. *EL ALCARAVÁN. BOLETÍN TRIMESTRAL DEL INSTITUTO DE ARTES DE OAXACA. VOL. V, NUM. 18. Consejo de redacción: Patricia Álvarez, Montserrat Galí, Renato González Mello, Cuauhtémoc Medina, Jan Hendrix, Francisco Toledo. Oaxaca, Oax.: Instituto de Artes Gráficas de Oaxaca; Ediciones Toledo, Julio-Septiembre 1994. 55p. b/w plates and ports., ports., facs., illus., advts., indices, bibls., color pict. wrps. (marginal wear stains; not affecting text or plates; o/w very good copy). 31.5cm.. Contents:(112808) (29751)\$4,200.00*

2. [Nissen, Brian]. **CÓDICE MADERO: BRIAN NISSEN.** México: Galería Pecanins, 1983. (32) pages. one folio folded accordion style, chiefly color plates, dark green boards. plus one [4] page booklet. Cover title. Cover title. Imprint from inside back cover; Imprenta Madero from briannissen.com. Artist's book with images involving rituals of games and play; based on the format of the Pre-Colombian screenfold codices. Accordion-fold binding. Issued in printed envelope. 12 x 12 cm.

*Edition of artist by Brian Nissen (London, 1939, has lived and works in New York and Mexico since 1978) who creates a modern codex dedicated to childhood and adult games, remembering the Pre-Columbian god of games Macuiloxochitl and the British author Lewis Carroll. Collectors edition, printed outside of commerce. Brian Nissen says that the codices he makes are a permanent source from which he draws his art. Undoubtedly there we find the traces or textures that are the origin of many of his works. His codices are a concentration of imagery and styles, a great catalog of colors and shapes, finds and found objects. Only two records in OCLC (113816) \$450.00*

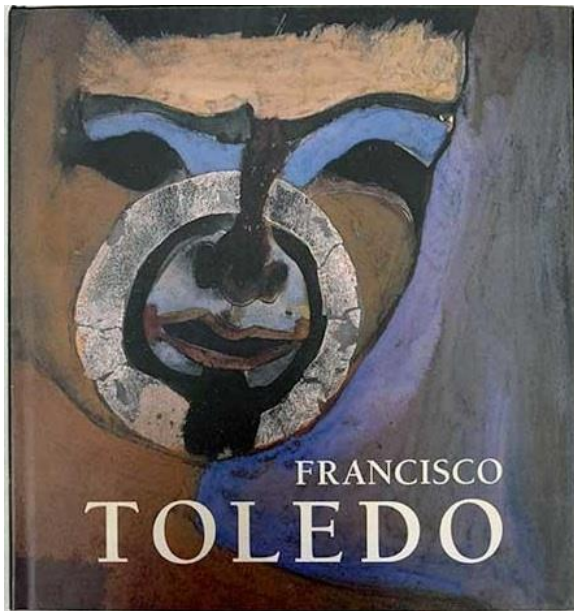


**3. CUADERNOS DE ARQUITECTURA VIRREINAL NOS. 1-**

**6.** México, D.F: UNAM, Facultad de Arquitectura, 1985-1989. v.p. b/w plates, meas. draws., plans, maps, tbls., bibliographic references, indices, pict. wrps. ISSN: 0185-8572 28 cm.

*First six issues of important journal devoted to colonial architecture produced by one of the most important architectural schools in Mexico. CEASED PUBLICATION with number 19 (1997). Sold as a set.*

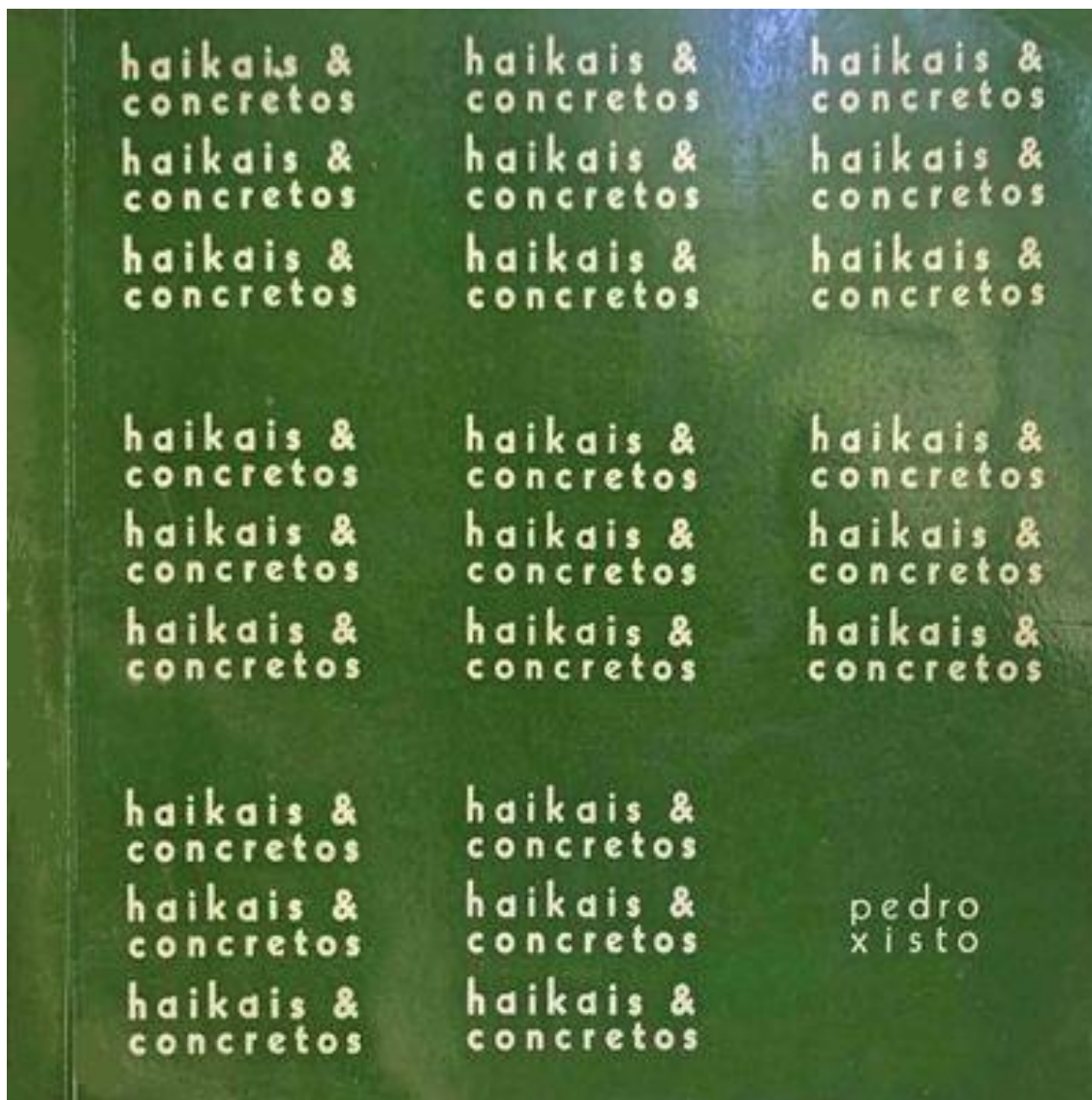
*No. 1, 1985. No. 2. noviembre 1985. No.3. marzo 1986. No.4. mayo 1987. No. 5. octubre 1988. No. 6. marzo 1989 (112953) \$450.00*



**4. FRANCISCO TOLEDO**, with: Monotipo original de Francisco Toledo Creado para esta Edición. México: Smurfit Cartón y Papel de México, S. A., 2002. 273, (iii)p. b/w and color plates, illus., cat., bio/chron., bibl., black cloth boards, color pict. d.j. Monotype created by the Taller Arte Papel de San Agustín and the Instituto de Artes Gráficas de Oaxaca. Paper: papel de ixtley algodón de majahua y achiote. 31x28.5cm. ISBN: 9687193204.

*Major monograph and on one of the most recognized living artists in Mexico, Francisco Toledo (b. Oaxaca). He does not belong to any school or trend, instead he has developed a unique artistic path that includes promotion of Mexican artists and culture. The sampling shown in this volume is limited to the last 20 years of Toledo's work and was selected by the artist himself. More important, some of the works presented here have never been shown in exhibitions*

*or reproduced before. His graphic work as well as most of his ceramics and objects were not included in this volume. Printed outside of commerce. ENGLISH AND SPANISH TEXT. This copy comes with special monotype print made especially for this book by The Taller Arte Papel de San Agustín, the Instituto de Artes Gaáficas de Oaxaca. (69831) \$600.00*



5.

Xisto, Pedro. **HAIKAIS & CONCRETOS.** [São Paulo, Brasil]: [Livraria Martins]; Irwa industria gráfica Ltda, 1960. 47 leaves . illus., illus. wrps. 18x20cm.

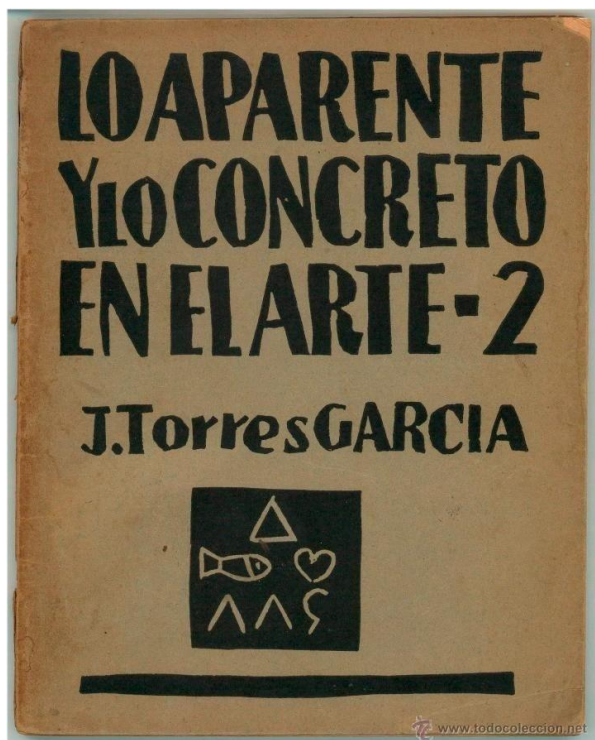
*INSCRIBED by the author to Proffesor Hans Josef Vermeer (Iserlohn, September 24, 1930 - Heidelberg, February 4, 2010), renowned German linguist and translation scholar. Pedro Xisto (1901-1987) was born in Pernambuco, Brazil. He made his debut in literature as the creator of Haikais in 1949, and went on to become one of the most renowned poets of the Concrete poetry movement in Brazil, alongside the writers of the Noigandres Group. His book "Haikais & Concretos" is the most representative of his work and for which he received the Fabio Prado and the International Pen Friends Prizes. Curiously, some of his haiku poems were written with a technique reminiscent of Concrete poetry. He was the cofounder of the journal Invenção, which was the second national and international publication produced by this movement and by avant-garde poetry more generally. Xisto is considered one of the fathers of Concrete poetry in Brazil, a movement which had worldwide projection and influence. OCLC shows copies at GET,PRINC, LC, PENN, HARV, SMITH, VU1520(114885) \$2,000.00*





6. **LACRE: REVISTA DE COMUNICACIÓN ALTERNATIVA, NÚM. 1, 2.** Consejo Editorial: Maria Teresa Cervantes, Alicia García Bergua; Ana García Bergua; Alonso Leal Güemer; Gertrudis Martínez de Hoyos Delamain; Francisco Pellicer Graham; Alejandro Queredo Runne; Armando Sáenz Carrillo; Austín Estrada; Martíntz de Hoyos Delamain; Francisco Pellicer Graham; Carmen Silva. México: La Tinta Morada, Impresores Alternativos, (1980). Artists' book comprising 10 contributions by different artists, original handmade mimeographic with interventions, rubber stamp, some booklets in brown paper, loose as issued, inside handmade fldg. folder, inside brown paper bag sealed with sealing wax. Issue features contributions from Adriana Sandoval, Anacleto Morones Prieto, Isabel Quiñones, Chirstopher Dominguez Michael, Hernán Lara Zavala, José Antonio Robles, Rafael Barajas, Alicia García, and Rossana Durán. 30 x 20.5 cm.

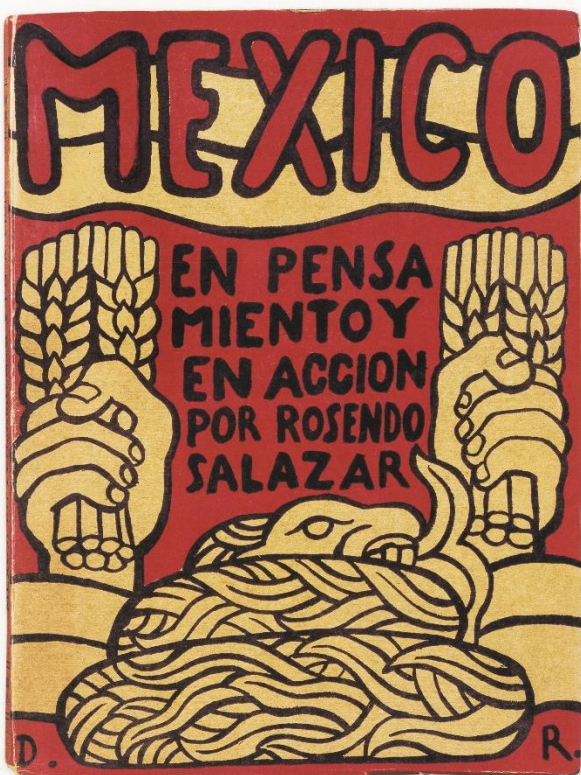
*Complete set of the serial of handmade mimeographic editions with prints by various artists. Participants in Number 1: Diego Toledo, Manuel Marín; Gerfrans; Ana Zárate/María Eguenia Guerra; Raúl Cardoso; Deepak Lakshminarayana; Alonso Leaf Güemer; Armando Saénz C.; Magalí Lara. LIMITED EDITION OF 1000 Number 2, El Deseo: Editorial, Othón Tellez, Manuel Zavala; Alberto Castro Leñero; Francisco Pellicer Graham; Paloma Diaz Abreu; Eduardo Chavez; Ruben Ortiz; Felipe Leal; El Fisgón. Fotografía cortesía de Rogelio Cuellar (99209) \$1,950.00*



7. [Torres García, Joaquín]. Torres-García, Joaquín. **LO APARENTE Y LO CONCRETO EN EL ARTE, 2-5**. Montevideo: Asociación de Arte Constructivo y Taller Torres-García, 1947-8. 4 vols: 45;40;40;64p. plus b/w plates, ill., color pict. boards. (Lacks volume 1). 20cm.

*FIRST EDITION. "Estos fascículos reunirán el texto de las lecciones dictadas ... en la Facultad de Humanidades y Ciencias de [la Universidad de] Montevideo, durante el año 1947." "Compilation of his lectures given at the Facultad de Humanidades Ciencias de Montevideo in 1947." "Complete original issued in 5 individual parts during 1947-1948."*

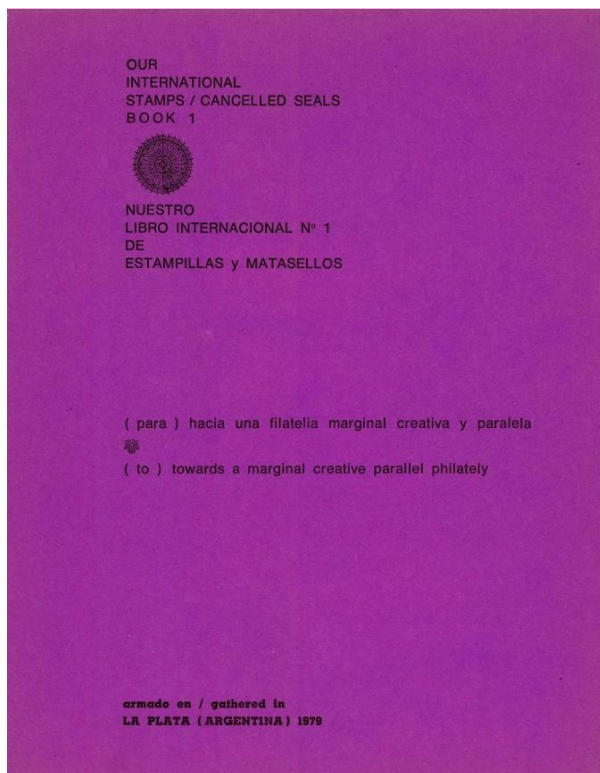
*Much expression of the last major change in his continuing search to resolve his artistic feelings and ideas. This was his last publication before he died in 1949. See Palau 336968.(94715) \$1,900.00*



8. [Rivera, Diego]. Salazar, Rosendo. **MÉXICO EN PENSAMIENTO Y EN ACCIÓN**. Obra Ilustrada con Muchedumbre de Reproducciones de la Colosal Obra Pictórica de José Clemente Orozco, Diego Rivera y Dr. Atl. y Fotografías de Prominentes Representativos de Nuestra Revolución. México: Edit. Avante, 1926. 220p. b/w plates (2 fldg.), ports., color pict. wrps. 24cm.

*Early compilation of murals and social message art. Scarce work by Salazar who at the time was a member of the "Liga de Escritores de América" with illustrations from murals by Rivera, Orozco and Dr. Atl. Cover illustration by Rivera is a classic. RARE.(6192) \$800.00*



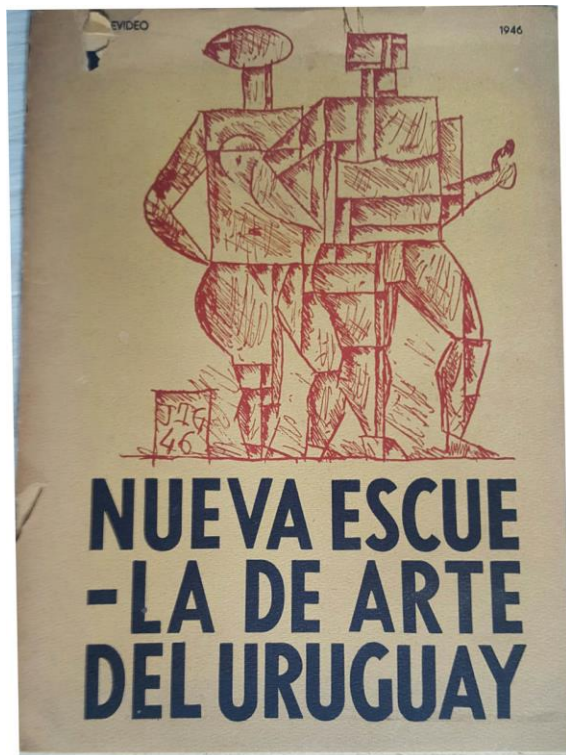


9. Vigo, Edgardo Antonio. **NUESTRO LIBRO INTERNACIONAL DE ESTAMPILLAS Y MATASELLOS. (PARA) HACIA UNA FILATELIA MARGINAL CREATIVA Y PARALELA. (OUR INTERNATIONAL STAMPS. CANCELLED SEALS. (TO) TOWARDS A MARGINAL CREATIVE PARALLEL PHILATELY). NUMBERS 1-20, PLUS 2 “BETWEEN NUMBERS” AND 2 “PLAQUETTES” DEDICATED, RESPECTIVELY, TO JULIEN BLAINE AND HARLEY FRANCIS II. COMPLETE SET.** (Director: Eduardo Antonio Vigo). La Plata, Argentina: 1979-1993. Numbers 2-20, plus 2 “between numbers” and 2 “plaquettes” dedicated, respectively, to Julien Blaine and Harley Francis II. Loose leaves of texts, stamps and seals in carton portfolios illustrated with color woodcuts, seals, stamps, ribbons, and collages. The “between numbers” and plaquettes in a smaller form (about half the size of the portfolios).

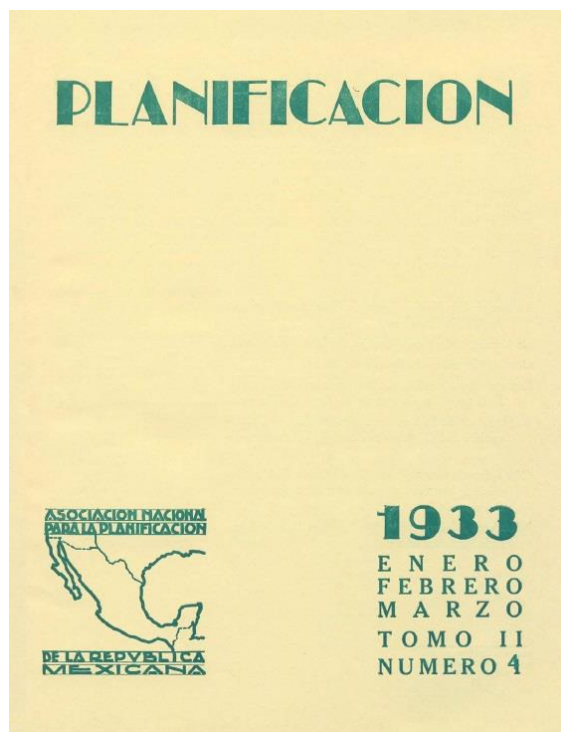
*Edgardo Antonio Vigo was the leading figure of the South American Concrete Art, MailArt and Concrete-and Visual Poetry movements, and great artist in wood-engraving. This is one of his rarest periodical works, finely produced in an innovative layout, using varying techniques for the illustrations. Of utmost rarity; complete and in mint condition. OCLC locates 4 copies only, only 1 appears complete (Harvard) including the MoMA's (has one issue only) and the Getty's (has issues 4-9 only).*

(106262) \$6,600.00

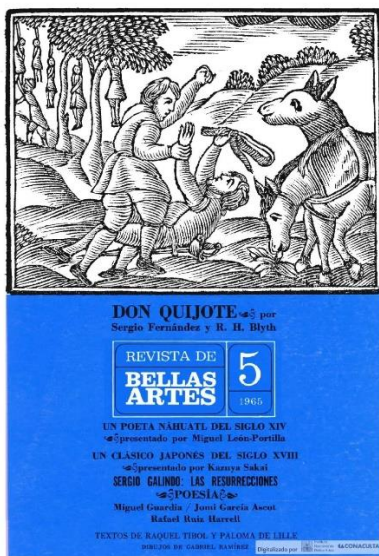




10. [Torres-García, Joaquín]. **NUEVA ESCUELA DE ARTE DEL URUGUAY: PINTURA Y ARTE CONSTRUCTIVO: CONTRIBUCIÓN AL ARTE DE LAS TRES AMÉRICAS = THE NEW ART SCHOOL OF URUGUAY: PAINTING AND CONSTRUCTIVE ART: CONTRIBUTION TO THE ART OF THE THREE AMERICAS = NOUVELLE ECOLE D'ART DEL URUGUAY: PEINTURE ET ART CONSTRITIF: CONTRIBUTION A L'ART DES TROIS AMERIQUES.** Montevideo: Publicaciones de la Asociación de Arte Constructivo, 1946. (64)p. b/w and color plates, wrps. (Some chipping on spine with 1/2 inch piece missing at bottom of spine; o/w fine). 34 cm. *Scarce work that includes the first printing of "La Regla Abstracta" ("The Abstract Rule") that he hand-lettered and illustrated. Mostly works of Torres Garcia. SPANISH, ENGLISH AND FRENCH TEXT .(95034)*  
\$1,500.00



11. **PLANIFICACIÓN. TOMO II, NÚMEROS 4, 5, 6.** Organo de la Asociacion Nacional para la Planificacion de la Republica Mexicana. Schulz, Enrique E. (Dir). Mexico, D.F: Asociacion Nacional para la Planificacion de la República Mexicana, 1934. 3 issues: 32, 40, 40 pages. black and white illustrations, plates, maps, plus folding plans, wrappers. (some light sunning/fading of covers). 23.5x18.5cm. *Rare, only one location shows in OCLC (National Library Mexico). The Planning Magazine, published between 1927 and 1936 by the architect Carlos Contreras and in its final stage by the surveyor engineer Enrique E. Schultz, is the first specialized magazine in this field edited in Mexico. Its value lies in informing us in its 30 numbers, divided into three stages or volumes, of the first efforts made in the country to try to rationalize the growth and development of cities and regions. It integrates, therefore, an invaluable document to reconstruct the history of Mexican cities and to provide the necessary documentary materials to rescue that historical experience that will serve to support the current efforts to better understand the urban phenomenon.. Sold as a set.(106934)* \$750.00



12. **REVISTA DE BELLAS ARTES.** Números: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28-30, 31, 32, 33, 34-36. México: Secretaria de Educación Pública; Instituto Nacional de Bellas Artes, 1965/70. 36 issues in 31 . b/w plates, ports., wrps., ISSN: 0185-3570. OCLC: 2266971. (Lacks issue number 8). 28.5 cm.

*Almost a complete set, only lacking one number. The bibliography for the early official periodical publications of the Instituto Nacional de Bellas Artes y Literatura (INBA). Briefly the following list puts in chronological order those publications to give context to their importance. Mexico en el Arte was the first magazine of the National Institute of Fine Arts and Literature (INBA) and was published in two epochs: 1948-1952 and then again from 1983-1990. During the time between the two epochs the following were the main publications of INBA: Letras Patrias (mainly literary): 1954-1959 Bellas Artes: 1956 -1957. 7 issues appeared over two years (bimonthly) Cuadernos de Arte: Published from 1960-1964 (53 issues published). Revista de Bellas Artes began in 1965 that added*

*the Nueva Epoca began in 1972 and the Tercera Epoca began in 1983 when Mexico en el Arte resumed. The first version of the "Revista de Bellas Artes" following the magazine "Bellas Artes" that ceased in 1957. The introduction in volume one speaks to the mission of INBA and to be a neutral forum for the arts. It will continue in two more epoch after 1970. Issue published six numbers a year .(112817)*

\$1,850.00



13. Torres-García, Joaquín. **TRADICIÓN DEL HOMBRE ABSTRACTO (DOCTRINA CONSTRUCTIVISTA).**

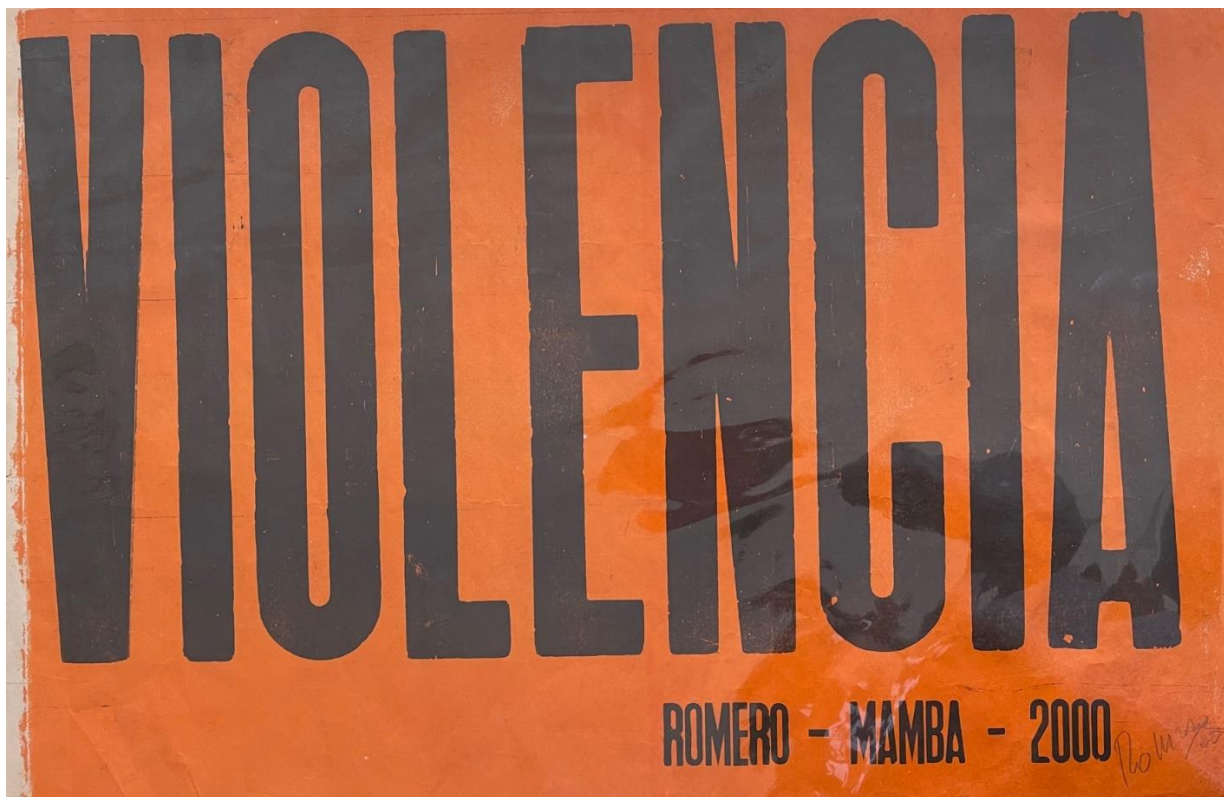
Montevideo: Asociación de Arte Constructivo; La Caña Hnos. Impresores, 1938. (80)p. illus, wrps. 21cm.

*FIRST EDITION. RARE. In 1938 Torres-García finished the famous "Monumento Cósmico" in the Parque Rodó and published this title, which he originally created a manuscript illustrated by hand and which suggests that the Abstract Man is on the margins of all time and represents the universal civilizations most admired by him. The Cosmos lies in the conflict between man and the individual. "In 1938, when Torres-García wrote "The Tradition of Abstract Man" he had been living in Uruguay for four years. He had returned from Europe to his native country after an absence of forty-five years. In Montevideo he soon realized that the artistic atmosphere was conservative and provincial but that young artist were eager to learn about the latest art developments in Paris. He formed AAC*

*(Association of Constructivist Art) in 1935, and in 1944, the Taller Torres-García. There, constructivist art as well as traditional methods of drawing and painting from the model were taught and studied. 'The Tradition of Abstract Man' is the result of the teaching and lecturing that Torres-García did during this period. It is a condensed account of his essential ideas...Torres-García's concept of Abstract Man, spiritual man, derived from Hellenism, which, for him embodied the highest human ideals in all the arts as well as philosophy...It was published in a facsimile of his own handwriting; the size of words and the use of capital letters are evidence of the importance he gave to a particular word or idea" (Ceclia Buzio de Torres; Hayward Gallery: Torres-García: Grid-Pattern Sign. London, 1985. pp 103-111) (94199)*

\$2,900.00



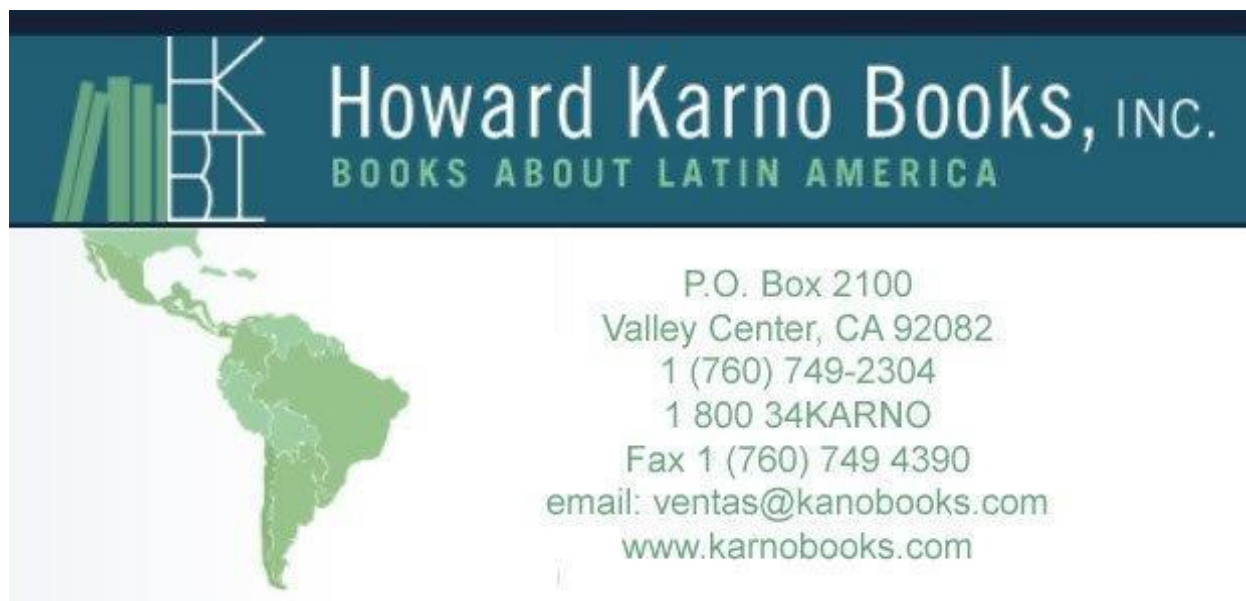


14. Romero, Juan Carlos. **VIOLENCIA: J.C. ROMERO**. Poster. (Argentina): Abril 2000. single color decorated rice paper folio, folded accordion style with tipped in printed papers, stamped. Signed in pencil lower right, with date ("00") 28x21cm (folded); 28x168cm (unfolded).

*RARE early work by the "grand daddy" of artists books in Argentina. In 1973 he carried out the Violencia installation, where he used press clippings, photos, texts and posters, flooding the three floors of CAYC with the word VIOLENCE. Romero refers to it as "art of ideological awareness", proposing a total immersion of the viewer in the work. The present edition has never been in circulation and as per artist only five copies were made. In 2000 he participated in the 7ma. Bienal de La Habana which was the original of this edition. Juan Carlos Romero (Avellaneda, provincia de Buenos Aires, 1931). He studied engraving with Fernando López Anaya at Escuela Superior de Bellas Artes de la Universidad de La Plata where he starts seeking non orthodox engraving. He graduates in teaching in 1961 and pursues his profession at the same institution until 1975. In parallel with his artistic production, he aligns from the 60's with the telephone workers' union which he joins as an active militant. In 1966, he participates in Homenaje al Vietnam with his work American way of life. This decade's production begins with the examining of the possibilities of graphics in stamping, collage, stencil or photocopy. The aesthetics in his work from this period is related to pop art as from the examination on the effect of lines and articulated geometric forms in juxtaposition that he exhibits at Arte Duro group shows of geometric engravings between 1964 and 1967. One of these experimental works, the pochoir O, is awarded the Gran Premio de Honor from the LVIII Salón Nacional in 1969. In 1970, he is granted the First Prize at Segundo Salón Swift de Grabado with his work Swift in Swift in which, as from a text excerpt by Jonathan Swift printed with a stencil on a 14-meter-long surface, he hints symbolically at the unrest that at the time is gripping the homonymous cold-storage plant in Buenos Aires. At the end of this year, Romero settles -together with other engravers such as Horacio Beccaría, César Fioravanti, Julio Muñeza, Marcos Paley and Ricardo Tau - the group Arte Gráfico Grupo Buenos Aires. Comprised of a mixed array of artists, it stands as an experience to spread graphic work generally at non academic premises, such as factories, plants, or parks, parallel with the idea of artistic work "moving to the streets" that is circulating at the*



time. As such, he also takes part in 1971 CAYC al aire libre, in Roberto Arlt square in Buenos Aires, with his work *El juego lúgubre*: action in which a rope, tied as for hanging someone, is expected to arise tensions between two "dialectic opposites", together with a balloon containing a text written in lunfardo (porteño slang), the meaning of which is: "The repressor hits the detainee". Between 1971 and 1975, Romero plays a central role in Grupo de los Trece; at the show *Hacia un perfil del arte latinoamericano*, where the group exhibits, Romero presents his photographic performance *La Realidad Nacional vista desde la ruta 2*. The fact that he is included in *Experiencias visuales con medios fotográficos* at Centro de Experimentación Visual in La Plata this same year, witnesses the breadth of his interest as regards art. Simultaneously, he works from the conceptualism on photographic images published in the mass media. This is the idea portrayed at his installation *Violencia* that is on exhibit at CAYC in April 1973. There, he shows photographs in large size of the covers of a tabloid that addresses the issue of political actions and police repression in Rosario and Córdoba. The building was covered with enormous billboards displaying the word "Violence" in connection with quotes of several personalities of history related to those two cities. The artist's reading revolves around the possibilities of a "liberating violence" opposed to a "repressing violence". This same year, he participates with the mural *Proceso a nuestra realidad* - as a result of a cooperative work with Perla Benveniste, Eduardo Leonetti, Luis Pazos and Edgardo Vigo- in Cuarto Salón del Premio Acrilicopaolini at Museo de Arte Moderno de Buenos Aires; as from the phrase "Ezeiza is Trelew" beside a red drop in acrylic he suggests and recognizes the two most shocking political events at the time. Together with Emilio Renart and García Palou, he exhibits in 1976 *Dibujos y ejercicios de convivencia*. Between 1977 and 1978, he lives in exile in Honduras. Since the 80's, he resumes his working with xerography and the photocopier as from appropriation of photographs, mainly taken from newspapers stating social injustice. As far as his work with the photocopier is concerned, Romero and Fernando Bedoya organize between 1987 and 1994 the four editions of *Gráfica Alternativa-Artistas con fotocopias* at Centro Cultural Recoleta. This is the place that concentrates work of artists that explore different practices derived from the use of photocopy. Between 1986 and 1988, he is a member of Grupo Gráfica Experimental together with Rodolfo Agüero, Hilda Paz, Susana Rodríguez and Mabel Rubli. This group challenges the engraving's traditional parameters, in an attempt to explore the possibilities of three-dimensional printing through unconventional techniques. In 1988, they present *Gráfica y espacio* at Centro Cultural Recoleta. In 1988, he establishes Grupo Escombros, together with Horacio D'Alesandro, David Edward, Luis Pazos and Héctor Puppo. Such group self-defined as "artists of the remaining" tries to raise awareness on cultural and ecological issues through the succession of actions generally taken in either abandoned or secluded spots. The group is awarded in 1989 the prize for Visual Experiences by Asociación Argentina de Críticos de Arte. During the 90's, the artist pursues his seeking in various approaches and genre: experiential graphics, installation, mail art, artist's book, performance and visual poetry. He is also a member of 4 para el 2000, together with Agüero, Paz and Teresa Volco, and between 1999 and 2001 of La Mutual Art-entina, a group that organizes several interventions in the public space. He is also the co-organizer of several "exhibition-books" comprised of graphic work belonging to different artists such as *NO al indulto, obediencia debida, punto final* (1989), *500 años de represión* (1992), *20 años* (1996), *Nunca más* (1997) and *La desaparición* (1999). In 1997, he is granted the First Prize at V Salón de Dibujo de Santo Domingo; in 1999 the First Prize Joan Brossa to Visual Poetry in Spain, and in 2000 he is invited to participate in Bienal de La Habana. In 1998, he takes part in *Identidad*, an installation in which an outstanding group of artists aims at asking about the identity and whereabouts of the progeny of the "desaparecidos". In 2000, a main review of his work from the 70's is organized in the exhibition *Violencia* at Museo de Arte Moderno de Buenos Aires. In 2001, he presents together with Carlos Boccardo *Otras voces. A 25 años de la dictadura militar*, an installation, at Centro Cultural Recoleta. In 2002, he shows at Archimboldo gallery a collection of collages and graphic clippings that gather together several manifestations of pain or endurance that comprise the series "Gritos", and he also introduces another installation: *6 minutos, 700 palabras*. His extended teaching activity at Escuela Nacional de Bellas Artes "Prilidiano Pueyrredón" and "Ernesto de la Cárcova" is recognized when awarded Premio a la Labor Docente de la Asociación Argentina de Críticos de Arte in 2001. He lives and works in Buenos Aires. (89512) \$1,600.00



### ABOUT US

Howard Karno Books, Inc. has specialized in art, photography, architecture, archaeology and cinema from Latin Americana and the Caribbean since 1973. We provide new, out-of-print and rare/original materials. Materials include exhibition catalogues, monographs, artist books, zines/graphic novels and other independent artist publications, periodicals, biennales, conference proceedings and more. Services include approval plans, new title alerts, out-of-print searches, open access programs and collection development. We have offices throughout the region to provide a constant flow of material from throughout Latin America.

We are members of the Antiquarian Book Dealers Association of America and the International League of Antiquarian Booksellers. We also belong to the Seminar for the Acquisitions of Latin American Materials (SALALM) and The Art Librarians Association of North America (ARLIS).

### **APPROVAL PLAN SERVICE**

Our Approval Plan Service offers custom profiles to meet your subject and budgetary needs. We have no minimum requirement. MARC Records are included at no additional cost. Changes in profiles can be made as needed. References available.

### **OPEN ACCESS KARNO (OAK) PILOT PROGRAM FOR MATERIALS RELATED TO LATIN AMERICAN ART, PHOTOGRAPHY, ACHITECTURE, ARCHAEOLOGY AND CINEMA**

Thank you for your interest in participating in a cooperative with Howard Karno Books and The University of California San Diego Library in what we believe to be an innovative program to provide Open Access materials related to Latin American art, photography, architecture, archaeology and cinema for all time periods. As many of you know, we have been a leader in providing these materials to libraries since 1972 and we see this as extension of our current services. We have provided 160 records in our first year.

There has been a rise in the number of museums, academic and research institutions that now offer exhibition catalogues, reports, books, and periodicals via Open Access. These publications are available without cost via web or pdf formats. Notifications about these publications are not broadly publicized and vary in timely release. It is difficult to track and record and capture these specialized resources. We have over the years sent out some notifications without charge with links but realized that many libraries do not have the resources to organize and make accessible these publications. Our proposal is to curate, organize this material which would then be captured by the University of California San Diego Library (coordinated by Laura Schwartz and her team) and be available in their repository.

We are committed to make this an affordable extension of the services that we currently offer. We feel that this material is important for current and future users. We also see this as a program that will prosper by your input, suggestions and ideas as we grow.

What does the program include?

1. Items would be selected and organized by our experienced team based upon over 40 years of experience in providing specialized Latin American arts and architecture materials to international university and museum libraries.
2. An open dialogue with clients regarding quality as well as suggestions and ideas to improve service and meet user needs.
3. MARC record for each title delivered by email. A few samples are attached, plus a sample list of links for those records that will be put in MARC for viewing the records directly from the source.
4. Capturing the content (except for journal articles) at a repository at the University of California San Diego Library who would host the repository. This would preserve the content for the future.
5. All records will always use an open license, such as CC-BY or CC-BY-NC. <https://creativecommons.org/licenses>

Please contact us for more information: [info@karnobooks.com](mailto:info@karnobooks.com)