

## HOWARD KARNO BOOKS

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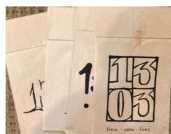
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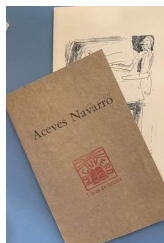
### Catalogue 907



1. **1303 N°1: AS DE PAZ - N° 4.** México, D.F: 1303, Septiembre 2015; Enero (2016); Abril (2016); Septiembre (2016). 4 issues: 32 pages ea. b/w and color plates, color pict. wrps., issued in sealed brown paper bag as issued. 22 cm. ISBN: 9789200016844 (v. 2); 9789200016851 (v. 3); 9789200016820 (v. 4).

*1303 is an independent urban photography magazine focused on skateboarding and graffiti culture. For this project we worked together with urban artists. The graphic style of the cover is inspired by photographic paper packaging ILFORD. "1301 is made with different formats and photographic techniques" --Verso bag. In the first issue the design was carried out by the graffiti artist BESK (Colectico Cabeza Hueca Besk). The photographs were mostly made with analogous formats and varied film; in order to experience different processes in each of its procedures. Graffiti, skateboarding, performance, Portraits, lifestyles and profiles of brilliant people(115446)*

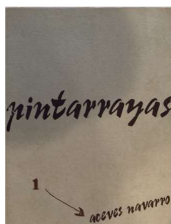
\$100.00



2. Aceves Navarro, Gilberto. **ACEVES NAVARRO** México, D.F: El Archivero Libros de Artista, (1990). 2 fldg. sheets (8) pages. b/w plates, unbound, brown wrps. with red ink stamp in front cover. 21 cm.

*Artist book with reproductions of aquaforte prints made by noted artist Gilberto Aceves Navarro (Mexico 1931-2019)(113823)*

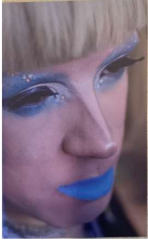
\$300.00



3. [Aceves Navarro, Gilberto]. Barajas, Rafael (El Fisgón); Felipe Leal (Eds). **EN NUESTRO MUNDO, EL AMOR ES UNA EXPERIENCIA CASI INCREÍBLE.** Cuadernos de Pintarrajadas, 1. Consejo Editorial... México, D.F.: Pintarrajadas; ENAP Xochimilco, Universidad Nacional Autónoma de Mexico UNAM, 1983. (30)p. duo tone plates, draws., wrps., sig., FRONT COVER READS: Pintarrajadas, 1: Aceves Navarro. 24cm.

*PRESENTATION COPY SIGNED BY AUTHOR OF LIMITED AND NUMBERED EDITION 127/500. Artist book with a collection of erotic drawings by artist Gilberto Aceves Navarro (b. México, 1931). "Pintarrajadas es una coedición de Rafael Barajas y Felipe Leal con la Escuela Nacional de Artes Plásticas / UNAM"(94718)*

\$300.00



4. Agüero, Carolina. **EVOLUCIÓN EN TERCIOPELO**. Santiago de Chile: Centro de Arte, Septiembre de 2021. (44) pages. b/w and color plates, facs., ports., color pict. wrps. 23 cm. *NUMBERED OF LIMITED EDITION 69/200. Series of photographs by Chilean photographer Carolina Agüero that have not been previously presented as part of any exhibition or series. A material that, despite being unpublished, is a compilation of images taken during the last 12 years. It is a series of portraits that address in an intimate and documentary way the rite of transformation and the performative rudeness of a group of transgenders, to portray what she called "Local Identity of Valparaíso". CONTENTS: Utopia, mi cuerpo no es mi cuerpo / Constanza S. Gómez(117454) \$86.00*



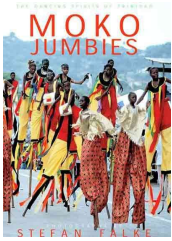
5. Agüero, Carolina. **UTOPIA, MI CUERPO NO ES MI CUERPO**. Santiago de Chile: Centro de Arte, 2021. (44) pages. b/w and color plates, facs., ports., color pict. wrps. 23 cm. *NUMBERED OF LIMITED EDITION 69/200. A documentary photobook project that seeks to question the place of silence and concealment that transsexual identities have experienced and at the same time encourage a more respectful and inclusive social dialogue with sexual diversities. Through this visual tour, the experience of bodily change is shown from the transition from one gender identity to another in an exercise of re-signification and discovery of one's own feeling. The transformation of the body is explored from a biographical and archival perspective, which shows the lives of young people who materialize this transformation. CONTENTS: Utopia, mi cuerpo no es mi cuerpo / Constanza S. Gómez(117453) \$55.00*



6. **A ALGUNAS LES CRECEN FLORES, A OTRXS NOS CRECEN ESPINAS**. Escritos e imágenes por Are You a Cop or What? Buenos Aires: AYACOW (Are You A Cop Or What), Marzo, 2022. (28) pages. Risograph printed with duo tone plates, sewn duo tone pict. wrps. 14 cm. *Escritos e imágenes por Are You a Cop or What?, a excepción de retrato con media FUCK sacada por Ro@Ambigu4 y retrato con visera y dedo en la boca por Sillas@sillas.h. Photobook by "Are You a Cop or What?", a fanzine and self-managed movement in Buenos Aires. A fanzine that collects gay activities in recent writings and images with brief poetic texts on the city of Buenos Aires and its inhabitants. The texts were produced at the end of 2021 and the beginning of 2022 and the images record of anarchies, lovers, affectivities and affinities of previous years. The texts were printed in a jet-in-type printer and the images in risography(116455) \$15.00*

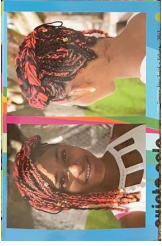


7. **A ALGUNAS LES CRECEN FLORES, A OTRXS NOS CRECEN ESPINAS**. Escritos e imágenes por Are You a Cop or What? Buenos Aires: AYACOW (Are You A Cop Or What), Reedición, 2022. (10) pages. Risograph printed with duo tone plates, sewn duo tone pict. wrps. 28 cm. *"Esta es una reedición del fanzine "A algunas les crecen flores, a otrxs nos crecen espinas", conservando tres fotos de personas que no recuerdo el nombre más la primera que es de Albaro y la tapa es un registro que realizó RO @Ambigu4 en una sesión que tuvimos en marzo del 2021. Los textos y las imágenes fueron producidas por Are You a Cop or What? Los textos en el año 2022, en tanto las otras imágenes entre el 2018 y el 2019. Los textos fueron impresos en una impresora chorro a tinta, mientras que las imágenes en risografía." --Colophon(117107) \$20.00*



8. [Anderson Barbata, Laura]. Falke, Stefan. **MOKO JUMBIES: THE DANCING SPIRITS OF TRINIDAD.** Photographs by Stefan Falke. Design by Stafford Cliff. Preface by Geoffrey Holder. Introduction by Earl Lovelace. Interviews by Laura Anderson Barbata. Production by Ian Hammond. Managing editor Jane K. Creec. New York: Pointed Leaf Press, 2004. 215 pages. color plates, ports., illust. endpapers, color pict. boards, color pict. d.j. 31 cm . ISBN: 9780972766135.

*Contemporary artist Laura Anderson Barbata's (Sinaloa, Mexico 1958, lives and works in Brooklyn and Mexico City) work uses art and performance to encourage social justice by documenting traditions and involving communities in her practice. In 2002, while working as an artist-in-residence in Trinidad and Tobago, Barbata was introduced to the founder of the Keylemanjahro School of Arts and Culture in Port-of-Spain. The school hosted an after school stilt dancing program open to all kids, intended to keep children out of trouble while also engaging them in the cultural tradition of stilt dancing to prepare for the annual NCBA Junior Carnival Parade. Barbata worked with Keylemanjahro for 5 years alongside the students and parents to create costumes for their performances. The group worked with little to no resources and relied exclusively on the help of parents in the neighborhood. The children had been creating their costumes by painting their bodies with toxic house paint. Additionally, students participated in carnival with the same presentation every year, which excluded them from competing for character awards. Barbata suggest that the children could develop and create their own costumes to learn about the environment and other cultures, and worked with Keylemanjahro to discuss possible themes and design of characters for the kids to portray and compete. "Seventeen years ago, Glen "Dragon" de Souza founded the Keylemanjahro School of Arts and Culture on the island of Trinidad in the Caribbean. The school's mission was to revive the almost-forgotten West African tradition of the Moko Jumbie, or "dancing spirit" and adopt stilt-walking into the annual Carnival celebration."*--Book jacket. CONTENTS: Preface / Geoffrey Holder -- Introduction / Earl Lovelace -- Painted parade -- Blue -- Kaleidoscope -- Red -- Carnival -- School registry -- Acknowledgments(117442) \$250.00



9. Angulo, Liliana, (1974- Colombia). **QUIETO PELO. COLLECTIVE CONSTRUCTION PROJECT ON THE HAIRSTYLE AND HAIR CARE TRADITION IN AFRO-DESCENDANT COMMUNITIES.** Collection of 4 postcard books Quieto Pelo Tumaco 2017. Bogotá: Ministerio de Cultura, 2017. Individual size: 10.5 x 16 cm. 10 postcards per individual postcard book 40 postcards per collection of 4 postcard books Inks: 4 x 1 Material: Propalcote 300 gr and 115 gr. 10.5 x 16 cm. ISBN: 9789587531572; 9587531574.

*Artist project by Liliana Angulo. During the time of slavery in Colombia the fugitive enslaved used the hairstyles as escape maps. The braids and designs made on the head were used as secret codes. The braided style called troops was used to indicate that the escape route was by land and the style called "herringbone" indicated a leak in the water. Some styles meant hazardous or dangerous routes. While the "happened" (something that happened) was being woven, the people of the community learned about the events in the mine or the plantation and the actions to take during the escape. Seeds and gold were kept in the head to survive in freedom. "Quieto Pelo" is a collective creation project that aims to document oral traditions and practices associated with hairstyle, hair care and political actions expressed through hair among Afro-descendant women from different regions of Colombia and from Latin America. The project proposes the action of combing as an Afro cultural heritage that is both an aesthetic process and a creative and performative act. "Quieto Pelo" has summoned hairdressers, knowledgeable women, activists and other people who know the stories of hairstyle in different regions of Colombia and America to share their knowledge in a public event whose character is cultural and not competitive. There the hairdressers have shown their skills and knowledge of the different techniques with which they exalt the physical qualities of the person they comb; at the same time that they make an interpretation of the traditional uses of hairstyle and its context. "Quieto Pelo" also intends to join forces -between individuals, groups and institutions- and be a pretext to give visibility to the experience, the options of resistance and the representations that come into conflict in the body of women of descent. African. In this sense, during the development of "Quieto Pelo" I have come into contact with hairdressers as well as with people who know and value the traditions of the hairstyle. Together we have organized meetings and events in public spaces in which the hairdressers show their techniques, execute their styles and the "knowers" communicate their knowledge while discussing the specificity and importance of these cultural practices in their communities. As a result of these events, "Quieto Pelo" has a large archive of recording material of the hairstyles carried out and the testimonies of the different people interested in preserving these customs. A fundamental interest of the project is to propose different circulation strategies that allow the images and information that this work has generated to be available to hairdressers, the Afro-descendant population and other publics interested in these practices. For this purpose, booklets of printed postcards have been published that return to the hairdressers and participants with the registration of their hairstyles. Postcards have been the preferred format for hairdressers as it allows them to show their styles to their clients. Exhibitions of the archive have also been made for other audiences. "Quieto Pelo" started in 2007 and has been carried out in several places in Colombia: Quibdó - 2008, Buenaventura - 2009, San Andrés Isla - 2010, Medellín - 2010 with the support of institutions in Colombia such as Banco de la República. through the Obra Viva Program and the Moravia Cultural Development Center through the project ExSitu - InSitu, Artistic Practices in Community. In 2011 it was also held in Havana - Cuba, within the framework of the International Colloquium "Cultural diversity in the Caribbean" at Casa de Las Américas and at the Caixa Cultural de Brasilia with the support of the Embassy of Colombia in Brazil and the Ministry of Foreign Relations of the Republic of Colombia. In 2013 it was held in Chicago Illinois, USA, at the University of Chicago with the support of the Illinois Association of Hair Braiders and the United African Organization within the framework of "Unfurling: Five Explorations in Art, Activism, and Archiving". Gray Center for Art and Inquiry. UC. Chicago - USA. Curator: Daniel Tucker and Rebecca Zorach. Never The Same. In 2017 it was held in Tumaco - Nariño - Colombia, with the support of the National University of Colombia and in 2018 an exhibition of the project's photographic and video archive was held at the Spain Cultural Center in Santiago de Chile. Likewise, the photographic archive was part of the Africanos exhibition curated by Claudi Carreras.*

*Printed outside of commerce.*

2020

Video

Quieto

Pelo

Libritos

Postales

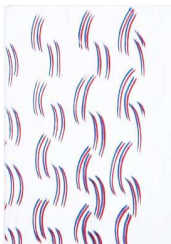
[https://drive.google.com/drive/folders/1JcoY\\_pu27p-9PgZnoJttYqCgUo2BT1b3?usp=s\\_haring](https://drive.google.com/drive/folders/1JcoY_pu27p-9PgZnoJttYqCgUo2BT1b3?usp=s_haring)

This is a presentation of *Quieto Pelo* for the Molaa <https://molaa.org/angulocortes>(115146) \$125.00



10. [Angulo, Liliana, 1974-]. Giraldo Escobar, Sol Astrid. **RETRATOS EN BLANCO Y AFRO : LILIANA ANGULO** Colección artistas colombianos, 9; Variation: Colección artistas colombianos ;; 9. "Ministerio de Cultura de Colombia, Programa Nacional de Estímulos 2013, Beca de Investigación Monográfica sobre Artistas Colombianos. Bogotá: Ministerio de Cultura, 2014. 206 páginas : fotos (color). color plates,chron., referencias bibliográficas. (páginas 200-206). OCLC: 945461182 24 cm. ISBN: 9789587531572; 9587531574.

*Sol Astrid affirms that her interest in the work of Liliana Angulo is the product of several years of research, about the production of artists who have had a radical and political perspective in the representation of women in art. "The research analyzes the work of Liliana Angulo, who has dealt with the visual exclusion of Afro-descendant people from Colombian art, especially women, has decoded these stereotypes and has proposed new forms of visibility for bodies triply erased from the stories nationals for reasons of race, gender and class," said Sol Astrid. This historian and curator found that Liliana makes articulated questions to the issue of race, ethnicity and exclusion: "She crosses two unprecedented lines: the feminine gaze and race, there lies the greatest potential of her work, since it is an aspect little worked on in Colombian art," says Sol Astrid. The monograph applies tools of feminist theory to analyze the work, not from a reading of colonial thought but from a certain 'democratization' in reference to who has the power of the image, who produces it, for whom, where does it circulate, who does it circulate? have you overlooked? Printed outside of commerce(115116) \$84.00*



11. **ANTI CONMEMORACIÓN DE LA DERROTA: LLEGANDO TARDE A LA CITA CON EL 68.** Mexico, D.F: Cráter Invertido, Mayo-Octubre 2018. 27 pages. b/w plate, staple bound color pict. wrps. (some uncut pages). 22 cm.

*Independent artist publication with images and texts commemorating 50 years of the 1968 students massacre in Mexico City. Fragments of texts by Bolívar Echeverría (Ecuador 1941 – Mexico 2010), a philosopher, academic, economist and cultural critic, nationalized Mexican. Cooperativa Cráter Invertido (est. 2012, Mexico City) developed out of a warehouse where affinity groups and existing collectives -GrupoDe, Siempreotravez, Biciperras- decided to join forces and share a space for creating organizational threads. In the spring of 2013, they developed a space and time dedicated to self-publishing and collective study (an Editorial Movement at Casa del Lago) and developed a small press named Cráneo Invertido. Cooperativa Cráter Invertido currently consists of Yolliotl Alvarado, Juan Caloca, Sari Dennise, among others. Former members include, among others, Maik Dally and Nicolas Wills. CONTENTS: Llegando tarde a la cita con el 68. El viejo topo roe y roe -- Ya no estamos aburridos, nos esta matandoesta diversión -- La masacre del 68. La mas cree en la democraoía (2018) -- La ciudad monstruo hacia 1968 -- Sobre el presente [catastrófico y las imágenes que lo dominan(115244) \$24.00*



12. **AÑZ, FOTOGRAFIA EXPANDIDA DE LATINOAMÉRICA.** (N,Z,A). Manizales, Colombia: Raya Editorial, 2021. 3 vols.: 88, 54, 68 pages. 20 cm. ISBN: 9789585274921 (La resistencia el silencio); 9789585274914 (Servicio militar obligatorio); 9789585274907 (Hilanderas del fin del mundo).

*La Colección Editorial AñZ , FOTOGRAFÍA EXPANDIDA DE LATINOAMÉRICA, presents a current vision of "the photo" based on the work of contemporary photography of the region. In the current collection that he edits (AñZ – Expanded Photography of Latin America) there are the works of Musuk Nolte, Luján Agusti, Agustín Zuluaga, Martín Bollati, River Claude, Ana María Lagos, Santiago builds questions about the region. There will be 27 volumes: from A to Z. There he explores the idea of "expanded photography". A kind of "hybridization, transdisciplinarity, fragmentation and constant redefinition" of photographic practices. CONTENTS: La resistencia el silencio (N) / Nolte Musuk -- Servicio militar obligatorio (Z) / Agustín Zuluaga -- Hilanderas del fin del mundo (A) / Luján Agusti.. NOW OUT OF PRINT(118003) \$95.00*



13. [Argimon, Daniel]. Macotela, Gabriel y Yani Pecanins (Dir). **ARGIMON.** México: Cocina Ediciones Marginales, 1984. Artists' book comprising 7 hand made mimeographic prints (21x14 cm), loose as issued, inside hand made fldg. folder , front board with tipped in central piece of burned mimeographic paper. Ex-libris stamp. 23.5 cm.

*LIMITED EDITION of hand made mimeographic edition with prints by Daniel Argimon (b. Spain 1929). OCLC: 3 (MOMA, NYU, Gemany)(89470) \$600.00*



14. Azuela. Gabino. **FLASH ZINE, VOL 1: FANTASIAS PERONAS.** Mexico, D.F: Can Can Press, 2018. (16) pages. chiefly b/w plates, b/w wrps., sig. 21 cm.

*SIGNED, NUMBERED OF LIMITED EDITION 13/20. risograph print. Flash Zine, Vol. 1 is a collection of flash tattoos created by Mexico City-based artist Gabino Azuela. Inspired by the Japanese manga series Mazinger Z—written and illustrated by Go Nagai—Azuela has created a series of monochromatic, geometric illustrations based on the titular character, a robot, as well as figural and abstract elements from its universe—a cityscape, flames, a half-charged battery symbol.. Works from this series of illustrations are available as tattoos by Azuela himself, who operates as a tattoo artist under the moniker Tatuajes Perrones.. Flash Zine, Vol. 1 is published by the Mexico City-based Riso press and publishing house Can Can Press, of which Azuela is the Co Founder(115237) \$20.00*



15. Barcenas, Mina. **DIARIO DE CLASE**. Mérida: Menta Ediciones, 2011. Impresión digital / papel de algodón. Encuadernación japonesa sin tapas + caja de madera forrada. 15.24 x 11.43 x 3 cm (folded) / 15.24 x 434.34 cm (unfolded).

*LIMITED EDITION OF 5. "For a while I was interested in photographing the singular, which made me stop my pace for an instant. Afterwards the routes were more erratic, I went out to look for what I imagined. The desire to explore the relationship between text and image has led me to construct narratives; Figures that are derived with intertwined tenses. I've been looking for a rope for now, almost never decisive moments. My work needs a set, multiple projections, that follow one another and that are simultaneous at the same time. To do this, I use the disciplines of photography, literature, a bit of computer graphics and editorial design. I'm interested in exploring tangible and intangible territories from the usual and infraordinary, finding micro-histories that create space-time ruptures and with it... new territories. So, I'm interested in continuing to set up territories based on situated knowledge; through journeys, and from my migrant and anachronistic gaze." --Mina Bárcenas Jiménez (La Habana, Cuba 1965)(119806)*

\$700.00



16. Barcenas, Mina. **DIARIO DE CLASE [WORK IN PROGRESS]**. Mérida: Menta Ediciones, 2017. Libro de artista con 10 Impresión digital / papel de algodón Hahnemühle + Caja archivero forrada en papel de algodón. 90 x 54 cm cm (impresiones) + 11 x 56 x 7 cm (box).

*LIMITED EDITION OF 5. "For a while I was interested in photographing the singular, which made me stop my pace for an instant. Afterwards the routes were more erratic, I went out to look for what I imagined. The desire to explore the relationship between text and image has led me to construct narratives; Figures that are derived with intertwined tenses. I've been looking for a rope for now, almost never decisive moments. My work needs a set, multiple projections, that follow one another and that are simultaneous at the same time. To do this, I use the disciplines of photography, literature, a bit of computer graphics and editorial design. I'm interested in exploring tangible and intangible territories from the usual and infraordinary, finding micro-histories that create space-time ruptures and with it... new territories. So, I'm interested in continuing to set up territories based on situated knowledge; through journeys, and from my migrant and anachronistic gaze." --Mina Bárcenas Jiménez (La Habana, Cuba 1965)(119804)*

\$1,800.00



17. Barcenas, Mina. **EL MALECÓN**. Premio de Adquisición II Bienal Internacional del Libro de Foto de Artista. Mérida: Menta Ediciones, 2011. Impresión digital / papel de algodón. Encuadernación acordeón japonés con pastas de tela + piedra. 19 x 53 cm (closed) / 74 cm (open).

*LIMITED EDITION OF 7. "For a while I was interested in photographing the singular, which made me stop my pace for an instant. Afterwards the routes were more erratic, I went out to look for what I imagined. The desire to explore the relationship between text and image has led me to construct narratives; Figures that are derived with intertwined tenses. I've been looking for a rope for now, almost never decisive moments. My work needs a set, multiple projections, that follow one another and that are simultaneous at the same time. To do this, I use the disciplines of photography, literature, a bit of computer graphics and editorial design. I'm interested in exploring tangible and intangible territories from the usual and infraordinary, finding micro-histories that create space-time ruptures and with it... new territories. So, I'm interested in continuing to set up territories based on situated knowledge; through journeys, and from my migrant and anachronistic gaze." --Mina Bárcenas Jiménez (La Habana, Cuba 1965)(119803)*

\$3,500.00



18. Bárcenas, Mina. **APOSTILLAS**. Mérida: Menta Ediciones, 2012. 1 sheet folded accordion style (47 pages, printed one side). Digital printing on cotton paper hand-made book; color plates, plus one fldg. sheet, loose as issue, bound on brown fabric decorated boards. Book is one sheet folded accordion style and tipped-in in the inner section of both covers. When fully open the book unfold into 47 leaves in the form a folding screen, bound in cardboard pulps lined with handmade Japanese Washi paper. Issued together in box that when fully opens presents two sides: left side includes 2 unbound folded sheets, loose as issued, kept inside pocket with a button string closure. The right side has a cutout square that fits the book "Apostillas" and includes a pullout yellow silk ribbon, sig. 23 x 23 cm (book); 33 x 33 x 4 cm. (box).

*SIGNED AND NUMBERED OF LIMITED EDITION 2/7. "A book made up of 20 photos and texts where I explore the relationship between visual and literary metaphors, between the image and the word, between the reader and the author. I took a photo of 20 books and summoned 20 friends, with whom I shared those readings, to write a text about the book and/or the image. It is a book dynamited from the epistle, and the affections." --Mina Bárcenas Jiménez (La Habana, Cuba 1965). CONTENTS: No será la tierra. J. V. / Flor Aguilera -- Doctor Fausto. T. M. / Leonel Elías -- Cerca del corazón salvaje. C. L. / 13 / Daniela Tarazona -- La invención de Morel. A. B. C. / Ygnacio Rivero -- Perfect day for banana fish. J. D. S. / Daniela Edburg -- El vicecónsul. M. D. / Nicole Everaert -- Mr. Vértigo. P. A. / Mariana Dellekamp -- El astillero. J. C. O. / Rolando Prats -- Tres tristes tigres. G. C. I. / Jorge Ferrer -- La inmortalidad. M. K. / Armando Suárez -- La breve y maravillosa vida de Oscar Wao. J. D. / 29 / Gabriela Cervera -- El primer hombre. A. C. / Patrick Puigmal -- Al sur de la frontera al oeste del sol. H. M. / 33 / Marlén Bárcenas -- La vida nueva. O. P. / Humberto Chávez -- En mi jardín pastan los héroes. H. P. / Zoe Plasencia -- El despoblador. S. B. / Christian Nuñez -- Memorial del convento. J. S. / Mariana Estrella -- Lord Jim. J. C. / Rafael Robles -- Metafísica de los tubos. A. N. / Genoveva de la Peña -- Esperando a los bárbaros. J. M. C. / Eduardo Munoz.*

*Selección Lía, 1er. Concurso de Libro de Artista de Guadalajara, México*

Exposiciones:

- *Index. Centro de Artes Visuales. Mérida, México. 2022*
- *Apostillas. Museo de la Ciudad. Mérida, México. 2014.*
- *Lía. 1er. Concurso de Libro de Artista de Guadalajara, México. 2012.*  
(119805)

\$1,000.00



19. Bárcenas, Mina. **DIARIO DE VIAJE**. Mérida: Menta Ediciones, 2010. (60) pages. color plates, boards. Digital printing on cotton paper. Exposed spine and exposed stab binding (Japanese bookbinding) with henequen thread on sansevieria paper on covers, sig. 17 x 27 cm.

*SIGNED AND NUMBERED OF LIMITED EDITION 4/5. Diario de Viaje is an "artists' book, the log I kept during my stay in Spain and Portugal where I did an artistic residency. It collects images, annotations and reflections from my experiences. It's the footprint of a walk." --Mina Bárcenas Jiménez (La Habana, Cuba 1965, lives and works in Mérida, México). El libro "es la primera edición de Menta Ediciones"--Colophon.*

*Selección Bienal Internacional del Libro de Artista de Buenos Aires, Argentina y de Satu-Mare, Rumania*

Exposiciones:

- *II Feria del Libro de Artista MUAC. Museo Universitario de Arte Contemporáneo. Ciudad de México. 2015.*
- *X Feria de Libros de Fotos de Autor. Buenos Aires, Argentina. 2011.*
- *I Bienal Europea del Libro de Arte. Museo de Arte. Satu-Mare, Rumania. 2010.*  
(119807)

\$700.00





20. Barrera, Alfonso. **MAR DE CRISTAL.** Dos tintas en serigrafía. Oaxaca: Polvoh Press, 2022. (24) pages. chiefly b/w plates, stitch bound b/w pict. wrps. NOTE: Title and imprint from page [21] 29 cm.

*Alfonso Barrera Muñoz is a Oaxaca-based multi-media artist and founder of the independent printing company Polvoh Press in Oaxaca together with Mirel Fraga Quiróz. His images speak of the relationship of the human being with nature, the history of universal art, fantastic realism, horror films of the 80's and the images of the place he inhabits: Oaxaca. "Mar de cristal (Crystal Sea) is the name of the drawing exhibition I did in the city of Oaxaca, Mexico in the year 2023. Each of the screen print drawings contained in this publication were part of that exhibition. Most of the drawings were made with charcoal but some are Chinese ink."*  
--Publisher. LIMITED EDITION OF 100 COPIES.(119569) \$89.00



21. [Bedia, José]. **HISTORIA DE ANIMALES.** Miami: Fredric Snitzer Gallery, 1997. 32 pages. color plates, chronology, wrappers. 24cm.

*Scarce early catalogue for exhibition of Cuban born artist (b. 1959, Havana). José Bedia is a contemporary Cuban painter known for his Neo-Primitivistic figurative style. Bedia's large-scale paintings are inspired by his Santería faith, an amalgamation of Yoruba, indigenous, and Christian beliefs, with his works frequently depicting mythical elements, altars, and other sacramental imagery, often serving as a pointed critique of colonialism. ENGLISH AND SPANISH TEXT. Only three holdings in OCLC(67890) \$200.00*



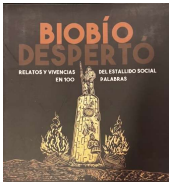
22. Bedoya, Luz María. **ROCK A WAY.** Lima: Meier Ramirez, Publicaciones Independientes, Abril 2022. 9 folded folios, unbound ((36) pages). chiefly color plates, unbound wrps., plus 1 folded poster (30 x 21 cm.; unfolded: 60 x 42 cm), loose as issued. Title from spine / cover. 30 cm. ISBN: 9786124857447.

*"I walked into a restaurant in Chelsea looking for a bottle of water. My Russian friend was waiting for me outside and when I left he gave me a piece of information he had just found on his mobile phone: from shortly before the arrival of the hurricane. Sandy, Patti Smith had a small bungalow in Rockaway Beach. We had been chatting about it as we walked. I told him I was coming from shopping M train, I told him how much I liked it Just Kids; we talked something about his face and his white shirt on the hide of Horses. That night, in the small apartment I occupied in Harlem, I surfed the internet trying to find all the possible signs that would take me to that bungalow. I just wanted to see it. Two days later, on May 1, 2016, I took the A train on 125th W, heading south." (HKB Translation) –Publisher website. Born in 1969 in Lima, Peru. Luz María Bedoya graduated with honors from the language and literature program of the Universidad Católica de Lima. She studied photography at the CEIF and the School of the Museum of Fine Arts in Boston. She has taken seminars at the Collège de Philosophie, the Institut Roland Barthes, and the Bibliothèque Nationale in Paris. She has received grants from the Fondazione Fotografia (Italy, 2012), the Residencia Internacional de Artistas (Argentina, 2009), and the Cité Internationale des Arts, Paris (2000–2001). She represented Peru at the 51st Venice Biennale. She works in the fields of photography, video, installation, drawing, text, and audio. She currently lives and works in Lima. LIMITED EDITION OF 300(116862) \$40.00*



23. [Berrio, Adriana]. Vélez, Fátima. **DISEÑO DE INTERIORES.** Versos de Fátima Vélez. ilustraciones de Adriana Berrio. Bogotá: Cardumen Libros, 2019. (12) pages in two folded sheets. b/w and color plates, red cloth boards, with tipped-in plate on front and verso boards. Cover Title. Pages are tipped-in in inner boards and are folded horizontally and vertically. 24 cm. ISBN: 9789585959545.

*Cooperative artist book with illustrations by Adriana Berrio, a visual artist that graduated from the Universidad de los Andes. Based in Oakland, she was born in Boston but lived 16 years in Colombia. This book is a house that opens, like the plan of a house, to be explored from the inertia of the everyday: the market list, the peculiarities, the tiles, the morning routines. The drawings of the artist Adriana Berrio are interwoven with the poems of Fátima Vélez in a disorder that investigates the nature of the domestic and reveals the substance of the living and the soft. CONTENTS: Mudanza -- Aire plath -- Ahorrar, AquU -- La casa -- Casa paterna -- La maceta de vidrio -- Hacia lo blando -- Sótano(116569) \$30.00*



24. **BIOBÍO DESPERTÓ: RELATOS Y VIVENCIAS DEL ESTALLIDO SOCIAL EN 100 PALABRAS.** Xilografía de portada: Anteo. Biobío, Chile: Cooperativa de Editoriales Fío Fío, 2020. 118 pages. b/w plates, color pict. wrps. 14 cm.

*A selection of texts and poems related the social movements in Chile in 2020. "No one imagined that October would break out in such a way and that the generalized silence that we lived as territory would explode into a catharsis that would exceed all our expectations. And it is that clearly the historical processes are much richer in experiences than any analyst can foresee. Likewise, these processes have thousands of subtleties and nooks and crannies that, as much as it bothers, no observation that overlooks emotions can really measure in their depths, no matter how much it disguises itself as scientific rigor." (HKB Translation) –Verso Cover. LIMITED EDITION OF 1000(116949) \$3.00*



25. Bollati, Martín. **PARA DESCUBRIR UNA FLOR.** AñZ, Fotografía Expandida de Latinoamérica, B (2). Manizales, Colombia: Raya Editorial, 2021. 2 vols. in 1: (48) pages; 13 pages. chiefly color plates, inside pages split in 3 parts, Spiral bound wrps., plus 1 booklet (13 pages), tipped-in in inner front cover of detached spine of color pict. boards. The other book fits inside detached board covers. 19 cm. ISBN: 9789585274976.

*To describe a flower by photographer Martín Bollati forces the limits of representation and established uses through photos of flower petals generated with the panoramic function of a cell phone camera. Through a use of the camera program different from that stipulated by its manufacturer, Martín creates new abstract images that break the logic that his pixels should -in theory- have, revealing impossible landscapes hidden in the petals thanks to the rugged translation of color gradients and pixel digital texture. "Thus, the petals are landscapes and the landscapes are flowers". The collection «AñZ, Expanded Photography of Latin America», is a project carried out by Raya Editorial and Matiz Taller Editorial, a printing company in Manizales. The letters on the cover change and the container will always be fixed. There will be 27 volumes: from A to Z. The collection explores the idea of "expanded photography". CONTENTS: Para describir una flor / Martín Bollati -- Entrevista. El proyecto, el método, la foto. El contexto, la vida, el trabajo / Conversación con Martín Bollati.(118015) \$24.00*



26. Bonillas, Iñaki (b. Mexico, 1981). **THE WORLD ACCORDING TO. IÑAKI BONILLAS. FRAGMENTOS** Editors: Ellen Blumenstein, Katharina Fichtner, Frank Kalero, Lopez Maribel. World according to, N° 1. Berlin: Argobooks, 2009. 64 pages. visual poetry, bibliographical references (pages 60-61), wrps. bound with two loop-staples. 26 x 21 cm. ISBN: 9783941560192.

*First issue of the artist magazine published by THE OFFICE, Berlin 2009. Artist book seeks to challenge an artist to work in an unfamiliar way: using any source other than his own work, he or she develops an idea, a concept, a subject or a vision which can only be realized on paper. On 64 blank pages, he creates a special project by collecting images, texts, graphs, and/or by inviting artists, friends, family-members to generate content and to contribute to it. With a regard for the aesthetics and the conceptual practices of the 1960s and 1970s, Iñaki Bonillas' (\*1981) work is an investigation of photography, the photographic medium and the possibilities of the construction of the image. For the first issue of "The world according to", each piece of text is a citation as he opens his personal library for us. From William Blake to Roberto Juarroz and Georg Christian Lichtenberg. Texts by: W.H. Auden, Babrius, G. Bachelard, W. Benjamin, W. Blake, R. Bolaño, J. De La Bruyère, D. De La Rochefoucauld, E.E. Cummings, H.M. Enzensberger, J. Joubert, R. Juarroz, F. Kafka, J. Kerouac, D. Kharms, K. Krauss, G. Leopardi, G.Ch.Lichtenberg, F. Nietzsche, Parménides, B. Pascal, G. Perec, F. Pessoa, Príncipe de Ligne, J. Roth, A. Shopenhauer, E. Vila-Matas. Design: JealousGUY. CONTENTS: Fragmentos. ENGLISH AND SPANISH TEXTS. LIMITED EDITION OF 500(117659) \$16.00*



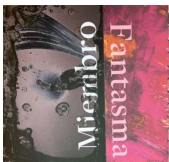
27. Bordieu, Lafat. **ESCRIBIR DE ESTA MANERA ES COMO HABLAR SOLXS.** Are You a Cop or What? & Lafat Bordieu. Buenos Aires: AYACOW (Are You A Cop Or What), Junio-Julio 2021. (28) pages. Risograph printed with b/w and color plates, facs., sewn duo tone pict. wrps. Cover Title. 20 cm.

*"Este fanzine fue craneado mediante videollamadas entre Santiago de Chile y Buenos Aires en el 2020 y luego en el 2021, después de encuentros presenciales, ser materializado para empezar a distribuirlo entre afinidades." --Colophon.(117106) \$20.00*



28. Bragado, Paola. **THE MEXICANAS**. Cuadernos de la Kursala No. 81. México, D.F: Hydra+Fotografía; Inframundo Editorial; Cádiz, [Spain] : Universidad de Cádiz, UCA, 2021. (46) pages. chiefly color plates, ports., accordion-fold structure of double-sided pages, color pict. boards, plus 1 sheet, loose as issued. 21 cm. ISBN: 9786079803605.

*NOW OUT OF PRINT. Artist book that takes an ethnographic approach to the so-called "ficheras": women who accompany clients dancing in live music nightclubs. The Mexicanas is a play of double series and double exposures; a play whose board is reminiscent of an old-fashioned, variegated diaporama. Each dance, glass or bottle they consume with their companions provides them with a small amount of money. This trade, which dates back to the golden age of dance halls - back in the thirties and forties of the last century - still survives in some places in Mexico City. In this project, Paola Bragado ironically combines both realities: the superposition of materials, signs and structures of urban space, in which the forms of a violent patriarchy still persist, with the images she takes of these women in their workspaces. In addition, as a gesture of female reappropriation of these dance venues, she invites acquaintances and friends to share poses and sessions with the ficheras. This play with the impurity of the documentary portrait leads the author, too, to try other ways of constructing gestures. "The first of these series, at the beginning of 2015, consists of images that seem to leave the drawer of a collector of forgotten photographs: lost scenes of travel newspapers that would have passed through too many hands and too many movies; overexposed, accumulated, unavailable of a specific time or space. Images of Mexico City, so charming in its surface effects - veiled, dyes, perforations, overlapping - as apparently lacking in mind." --Sheet. CONTENTS: Volver a exponer / Miguel Errazu. ENGLISH AND SPANISH TEXT(116195) \$75.00*



29. Bustamante, Rosalba. **MIEMBRO FANTASMA**. "Iniciar aquí. Desprender y dar la vuelta" --Covers. México, D.F: Hydra+Fotografía, 2022. vp. b/w, duo tone and color plates, ports., (some rice paper pages), wrps. Covers with saddle stitch binding with exposed stitched binding (Japanese bookbinding) on both sides. The covers are closed, to open user must tear off the perforations line in the middle of the front cover that will produce two books, that share the verso cover and are placed facing each other. Includes 2 color postcards, one business card and one sticker, all inserted and loose as issued. 21 x 23 cm.

*SIGNED AND DATED EDITION. During the transit for the construction of this photobook, I joined a journey through my life as a child and at the same time through that of my father, where similarities and radical ruptures appear. From a repressed childhood that could at a given moment be the cause of my decisions such as having chosen a medical specialty as bloody as Traumatology in which I was almost always in contact with blood and radical procedures such as amputations. Anecdotes emerged, both from my childhood and from my practice as a Medical Specialist, which led me to search for archive images. In addition, throughout the photobook, solarigraphies (A photographic practice based on the observation of the path that the sun makes in the sky and its effect on the landscape) are intertwined, an important part of a stage of my work, where for eighteen months I placed 32 pinhole cameras on the roofs of houses in the city of Oaxaca, which recorded both the path of the sun, and the great earthquake of 2017 that destroyed much of the state. These abstract images of intense colors, reflect a deeply difficult stage of my life, after leaving medicine, where I immersed myself in the tunnels of a strong depression and anxiety. In the story I make an analogy between phantom limb syndrome -in which a patient, after having been amputated, continues to feel the already nonexistent limb- with the persistent presence of my father long after he died. Separation, mutilation, wounds, ruptures, amputations, words that are the common thread of the photobook, both in history and in its physical structure. The book was produced within the framework of the Hydra, Incubadora de Fotolibros, 2019(117249) \$200.00*



30. **CAIDA LIBRE.** Pilar Berrio [and others]. Editores: Jorge Lewis Morales, Wilson Borja. Bogotá: La Cimbra Laboratorio, 2020. 16 sheets (glossy paper, printed one-side only),. folded accordion style, with b/w plates, unbound, loose as issued, all in black box. 26 x 26 cm (folded sheet); 18 x 18 x 10 cm (box). ISBN: 4444445674341.

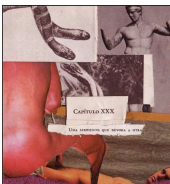
*LIMITED EDITION OF 115 COPIES. "Caida Libre", a project of La Cimbra Laboratorio is a series of collectively assembled narratives built by means of the exquisite corpse technique where 33 Colombian illustrators were presented with the challenge of giving continuity to an illustration of someone other illustrator, knowing only a small part. Many Afro-Colombian artists are included. Each artist contributed with drawings that represent ways of seeing the decline, the fall, the uncertainty, the all or the nothing. "A book made in the middle of a pandemic that exposed the fragility of our certainties. Pablo Guerra" (HKB Translation)*

*--Box. Participating artists include: Pilar Berrio, Julián Velázquez, Cristhian Contreras, Cocoa Fooxua, Lorena Álvarez, Pedro Villafrade, Jorge Lewis, Nathaly Cuervo, Soma Difusa, Andrezzinho, Luisa Uribe, Eva Bracamontes, Wilson Borgia, Julián de Narvaez, Jorge Ávila, Ekiz Ache, No, Henry González, Jacs, Rubén Romero, Henry Díaz, Paola Escobar, Chubasco, Jhon Joven, Joni, Wasoma, Sandra González, Apitatán, Erre, K2man, Fernando Forero, Suaty and Santiago Guevara. The title of each section is the name of the artist that starts and finishes the drawings. The drawings were later presented in short GIF-like animations. CONTENTS: Pilar Berrio -- Julián Velázquez -- Cristhian Contreras -- Cocoa Fooxua -- Lorena Álvarez -- Pedro Villafrade -- Jorge Lewis -- Nathaly Cuervo -- Soma Difusa -- Andrezzinho -- Luisa Uribe -- Eva Bracamontes -- Wilson Borgia -- Julián de Narvaez -- Jorge Ávila -- Ekiz Ache(115123)* \$135.00



31. Capela, Miguel; Fernando Blanco. [SIN TÍTULO]. México, D.F: Cocina Ediciones Mimeográficas, (1985). (9) cardboard leaves, loose as issued. mimeographed pages, visual poetry, b/w plates, printed one-sided), unbound in b/w pict. triptych cover with tipped in colophon stamp. 23 cm.

*SIGNED AND LIMITED EDITION OF 40. Handmade artists book of 6 signed/numbered plates plus 3 leaves of mimeographed poetry, "Calle de la luna...". "Está carpeta fue impresa en linóleum, a mano, edición limitada de 40 ejemplares y firmados por el autor. Textos de Miguel Capela y dibujos de Fernando Blanco."--Colophon. One copy in OCLC: UNM(113824)* \$250.00



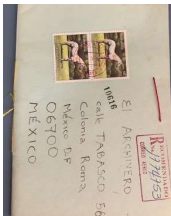
32. **CAPITULO XXX: UNA SERPIENTE QUE DEVORA A OTRA: SECUELAS** Escritos e imágenes x Are You a Cop or What? Buenos Aires: AYACOW (Are You A Cop Or What), Junio-Julio 2021. (16) pages. Risograph printed with b/w and color plates, facs., sewn duo tone pict. wrps. Cover Title. 14 cm.

*Writings written between june-july 2021. A fanzine that collects gay activities in recent writings and images with brief poetic texts on the city of Buenos Aires and its inhabitants. The texts were produced at the end of 2021 and the beginning of 2022 and the images record of anarchies, lovers, affectivities and affinities of previous years. The texts were printed in a jet-in-type printer and the images in risography.(117105)* \$10.00



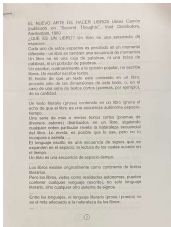
33. Cardoso, Julio Cesar. **PÉTALAS**. São Paulo: Lovely House, 2021. (24) pages. chiefly b/w plates, facs., wrps. 27 cm. ISBN: 9788585039066.

*In Pétalas (Petals), the author suggests a reflection on fetishism around firearms when mixing images of projectiles, triggered expansive bullets and texts that refer to a glossary of violence and industry/culture, the paper. The editing was made from 67 images extracted from the Internet through the search tool Google. The words used as search key and other recurring terms were inserted in the book forming a kind of vocabulary of the warworld and the violence caused by the use of such artifacts. When leafing through the book, the traces of strong political and social criticism add layers of complexity and meanings to the publication. Author Julio Cesar Cardoso (Rio de Janeiro 1977) is an archivist graduated from the Universidade Federal do Estado do Rio de Janeiro (UNI-RIO), as well as a master's degree in Information Science from Escola de Comunicação da UFRJ/IBICT. He operates mainly in the field of photobooks and photozines. The author was the is winner of the Award Lovely Boneco Fotozine '21 in the first edition of IMAGINÁRIA\_festa do fotolivro. LIMITED EDITION OF 500(115743) \$25.00*



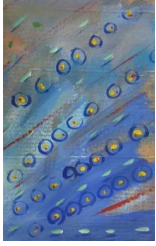
34. Caro, Antonio. **LIBRO-OBJETO POR CORREO: RTE [REMITENTE]: ANTONIO CARO**. México, D.F: El Archivero Libros de Artista, 1985. (38) pages. string bound wrps. with cancelled postage stamps, ink stamps, ink writings and red thread inserted for closure. 18 cm.

*Mailed handmade artists book created by conceptual artist Antonio Caro (Bogotá, Colombia 1950). "Termine de escribir el 7 de febrero de 1985 en Bogotá, Colombia. Antonio Caro." --Colophon. Early artwork by Caro(113842) \$500.00*



35. Carrión, Ulises. **EL NUEVO ARTE DE HACER LIBROS**. (publicado en "Second Thoughts". Void Distributors, Amsterdam, 1980). Amsterdam: VOID Distributors,, 1980. 11 pages. photocopied typed text (one-sided), stapled. 21 cm.

*The text that we reproduce here has been transcribed in its entirety from its original version published in February 1975 in number 41 of the magazine Plural, directed by Octavio Paz. That same year, a slightly modified English version was published in issues 5/6 of Kontexts magazine. From then on, the text circulated in different magazines, art catalogs and was subjected to multiple translations. The title, "The new art of making books", alludes directly to Lope de Vega's controversial essay in verse, the "New art of making comedies in this time", written to defend his popular theater against the academicism of critics. literary of the time. In 1980, VOID Distributors included "The New Art of Making Books" in Second Thoughts, an anthology of essays by Ulises Carrión, where the author placed a note in which he said the following regarding the reception of his writing: "This The text has been published in art magazines and has been cited in artistic contexts, but it was originally intended for a literary audience. Nowadays, my interests have become interdisciplinary, and this means that I appreciate the reception that my text has had among artists, but I also regret that the response from writers has been so infrequent. Forty years after this statement, the La Balanza Editorial Workshop puts this text into circulation with the sole purpose of disseminating the work of Ulises Carrión among readers, in the context of our "Latin American Poetry Series" and "Contemporary Peruvian Poetry Series" ».CONTENTS: ¿Qué es un libro? -- Prosa y poesía -- ...El espacio -- El lenguaje -- ...Estructuras. FIRST EDITION, RARE.(114098) \$350.00*



36. [Cartoneras --Cuernavaca]. **CREANDO FUTURO ¿EN QUE FUTURO QUIERES VIVIR?** Cuernavaca, Morelos: La Cartonera, Diciembre 2019. 38 pages. b/w plates, boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. 23 cm.

*NUMBERED AND LIMITED EDITION 38/50. "Trabajo gráfico de portada: Colaboradores de La Cartonera y asistentes al Taller del Libro Cartonero durante la Exposición "Creando futuro" el sábado 07 de diciembre de 2019, en la Casona Spencer, Cuernavaca, Morelos." --Facing Title Page. CONTENTS: Creando futuro. ¿Qué futuro quieres vivir? / Jorge Garibaldi, Ulises José -- Futuro. Tiempo onírico / Amaury Colmenares -- La forma del mundo / Andrés Bali -- La que cuida las alas rotas de los pájaros / Angela Tello -- Tú eres yo / Edna Y. Rivera Vázquez -- El escenario de la vida / Germán Rafael -- Soñando con el futuro llega ese instante que guarda las cosas que parecen los mejores momentos / Toshio Hernández -- Futuro / Jaime Trespalacios Pérez -- Un texto saturado de malditas bolsas de plástico / José Antonio Monterrosas Figueiras -- Meditación y canto colectivo / José Carlos Ibañez -- Spanda / Kenia Cano -- Androides / Lazaro Florez Flores -- El futuro de mis sueños / Luis Gerardo Durán Parra -- El hombre del fin de siglo / Matthieu de Maximy -- A la poeta del futuro / Natalia Poema -- Para mí / Omar Paolo Martínez Rodríguez -- La palabra / Henri Laborit, Traducción: Philippe Roland -- Terceras helices / Rémi Blanchard -- Breve relato sobre un triste futuro próximo / Roberto Machuca -- Ya se acabó / Sinthya Castillo -- Ya no creo en el futuro / Victor Hugo Sánchez Reséndiz -- A manera de epílogo: Creando Futuro en cinco categorías / Jorge Garibaldi Ortega(116103) \$20.00*



37. [Cartoneras --Cuernavaca]. **KOSAMALOTLAHTOL: ARCOIRIS DE LA PALABRA, VOL VIII.** "Este libro es resultado de una colaboración entre el Centro Cultural Yankuik Kuikamatilistli, de Xoxotla, Morelos y La Cartonera, editorial artística y artesanal de Cuernavaca, Morelos." Cuernavaca, Morelos: La Cartonera; Xocotla, Morelos : Centro Cultural Yankuik Kuikamatilistli, 2023. 79 pages. b/w plates, ind., bio/chron., boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. 23 cm.

*NUMBERED AND LIMITED EDITION OF 150. Since 2010, the Centro Cultural Yankuik Kuikamatilistli in Xocotla (State of Morelos) has organized the Feria del Libro en Lenguas Maternas, Amoxilhuitl In Tonanyoltlahtol (Book Fair in Indigenous Languages) and ever since the editorial La Cartonera, has participated with workshops on the fabrication of cartonera books for the assistants to the book fair. The first volume of the collective book "Kosamalotlahtol: arcoiris de la palabra" was produced in 2013. CONTENTS: Kosamalotlahtol. Arcoiris de la palabra: ocho años de palabra viva / Nayeli Sánchez -- Agapito Valtierra López, Obed Valtierra Pineda (traducción) -- Florencia Ixochiu = La flor de Florencia / Araceli Tecolapa -- Pachamamataki = Poema a la madre Tierra / Gloria Chile Mamani -- Xochicopajlit = Copal Santo / Erick de Jesús Ocelotl, Edgar Iglesias Tepec (traducción) -- S/T / Jacobo Alan Sandoval Vazquez -- Ach yeyektsin ken nochi tlakuilohle: tlahtohle nohkia welis motas = Más bella que toda pintura: la palabra también puede verse / José Carlos Monroy Rodríguez -- Nemiktilistli = S/T / Marco Antonio Tafolla Soriano -- Mahtel oticpolohqueh... = Hemos perdido aun... / Pablo Neruda, Baruc Martínez (traducción) -- Aypamamapa wawim = Hija de la madre tierra / Rossy Sotomayor Campos -- La muñeca de papel = Ni muñeca de jun / Ruth Pérez Aguirre, Jesús de la Cruz López (traducción). SPANISH AND NAHUATL TEXTS(119612) \$24.00*



38. [Cartoneras --Cuernavaca]. Monroy Rodríguez, José Carlos. **XOCHICUICAMEH NEPAPAN: POEMAS DIVERSOS**. Trabajo gráfico de portada: Abril Garcia [and others]. Cuernavaca, Morelos: La Cartonera, Agosto 2021. 80 pages. b/w plates, boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. Covers with saddle stich binding covered with color fabric tape spine, glued on front and back covers. 23 cm.

*NUMBERED AND LIMITED EDITION 140. "Todos los poemas fueron traducidos del nahuatl por el autor. Las ilustraciones son de la autoría de Jose Carlos Monroy." --Verso Title Page. Poems with homosexual themes written in macehual (Nahuatl) and translated to Spanish by poet José Carlos Monroy Rodríguez (Tequipeuhcan, México 1983). The illustrations that accompany the collection of poems were "mostly inspired by fragments of "Wewetlahtohle", the oral word of the elders." (HKB Translation) --Page 8. Cartonera format each with unique cover. CONTENTS: Prólogo del autor -- Xochicuicameh nepapam -- (Los poemas diversos) -- José Carlos Monroy Rodríguez(116110) \$25.00*



39. [Cartoneras --Cuernavaca]. Rivas, Patricia. **TIMES NEW ROMAN**. Las ilustraciones del libro son de la autoría de Carmina Hernández. Cuernavaca, Morelos: La Cartonera, 2020. 104 pages. chiefly b/w plates, boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. Covers with saddle stich binding covered with color fabric tape spine, glued on front and back covers. 23 cm.

*NUMBERED AND LIMITED EDITION 88/125. Novel by author Patricia Rivas. "This is a novel that our collaborators who have participated in the elaboration of the covers, read chapter by chapter to be inspired by it. Of its reading they have said that it is: "experimental", "product of a long dream" and, again, "disturbing". Certainly "Times New Roman" it was written as thoughts and / or as an associative dream and, as the author says, it is read with the rhythm of free jazz" (HKB Translation) --Page [108]. CONTENTS: -- Capítulo 1 -- Capítulo 2 -- Capítulo 3 -- Capítulo 4 -- Capítulo 5 -- Capítulo 6 -- Capítulo 7 -- Capítulo 8 -- Capítulo 9 -- Capítulo 10 -- Capítulo 11 -- Capítulo 12 -- Capítulo 13 -- Capítulo 14 -- Capítulo 15 -- Capítulo 16 -- Capítulo 17 -- Capítulo 18 -- Capítulo 19 -- Capítulo 20 -- Capítulo 21 -- Capítulo 22 -- Capítulo 23 -- Capítulo 24 -- Capítulo 25 -- Capítulo 26 -- Capítulo 27 -- Capítulo 28 -- Capítulo 29 -- Capítulo 30 -- Capítulo 31 -- Capítulo 32 -- Capítulo 33 -- Capítulo 34 -- Capítulo 35 -- Capítulo 36 -- Capítulo 37 -- Capítulo 38 -- Capítulo 39 -- Capítulo 40 -- Capítulo 41 -- Capítulo 42 -- Capítulo 43 -- Capítulo 44 -- Capítulo 45 -- Capítulo 46 -- Capítulo 47 -- Capítulo 48 -- Capítulo 49 -- Capítulo 50 -- Capítulo 51 -- Capítulo 52 -- Capítulo 53 -- Capítulo 54 -- Capítulo 55 -- Capítulo 56 -- Capítulo 57 -- Capítulo 58 -- Capítulo 59 -- Capítulo 60 -- Capítulo 61 -- Capítulo 62 -- Capítulo 63 -- Capítulo 64 -- Capítulo 65 -- Capítulo 66 -- Capítulo 67 -- Capítulo 68 -- Capítulo 69 -- Capítulo 70 -- Capítulo 71 -- Capítulo 72 -- Capítulo 73 -- Capítulo 74 -- Capítulo 75 -- Capítulo 76 -- Capítulo 77 -- Capítulo 78 -- Capítulo 79 -- Capítulo 80 -- Capítulo 81 -- Capítulo 82 -- Capítulo 83 -- Capítulo 84 -- Capítulo 85 -- Capítulo 86 -- Capítulo 87(116107) \$20.00*



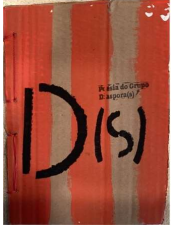


40. [Cartoneras --Cuernavaca]. Rosas Ribeyro, José. **TODO ES ALUVIÓN**. Consejo de La Cartonera: Dany Hurpin, Nayeli Sánchez y Rocato. Cuernavaca, Morelos, México: La Cartonera, 2012. 125 pages. b/w plates, visual poetry, diags., handmade book with pages stitched together, sewn upon 4 raised bands and covered with glued spine, in color illuminated covers with hand painted color acrylic drawings in recycle cardboard. With single piece of string tied in a knot around front board with one glued folded piece of paper with title and publisher of book printed on both sides. Hand painted title in cover. 22 cm. ISBN: 9789685007443.

*LIMITED AND NUMBERED EDITION OF 120 COPIES. Book manufactured in the Mexican workshop of Consejo de la Cartonera, a cultural, social and communitarian project and the first in Mexico (2008). Each book is uniquely cut, paint and bound with recycled corrugated cardboard by young artisans of low income sectors designed to promote Latin-American contemporary literature(101768) \$20.00*



41. [Cartoneras --Cuernavaca]. **TERCERA CAÍDA..LH** Edición especial. Cuernavaca, Morelos: La Cartonera, Mayo 2022. 57 pages. b/w plates, facs., boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. Covers with saddle stitch binding covered with color fabric tape spine, glued on front and back covers. 23 cm. *NUMBERED AND LIMITED EDITION 100. Published on the occasion of the collective exhibition "Tercera Caída" held at Museo de la Ciudad de Cuernavaca (MUCIC) in April of 2022. "In the collective and multidisciplinary exhibition project, which we inaugurated on April 8 at the Museo de la Ciudad de Cuernavaca (MuCiC), we, the 18 participating artists, gave ourselves the task of giving our own version of what wrestling is for us: personal interpretations through various techniques that allow us to have a reflection on a fundamental activity in Mexican society. Without losing, of course, the sense of humor and color that is also a very important element in this activity: symbiosis between sport, theater and culture. We also wanted to present a publication that will reflect the interest that wrestling generates in society, with texts on personal experiences, on the history of wrestling and the famous Isabel de Cuernavaca Arena, technical aspects of that sport, without forgetting the current times of pandemic and cinema, which allowed to return the very popular lucha libre in Mexico." (HKB Translation) –Page 8. Cartonera format each with unique cover. CONTENTS: TEXTOS -- Tercera caída. Un proyecto de exposición colectiva y una publicación / Dany Harpin -- Tercera caída / Furia Negra, luchador -- Sin título I y II / Gabison Miranda -- Sin título III / Gabison Miranda -- La lucha libre y el arte / Erik Jam -- Cine de luchadores: género cinematográfico endémico mexicano / Rocato -- El álbum / Víctor Gochez -- El autógrafo de Black Magic / Pablo Gleason -- Lucha libre: tan cerca, tan lejos / Nayeli Sánchez -- Eso de jugar a las luchas es algo que a veces duele! / Víctor Hugo Sánchez Reséndiz -- Castigos / Alejandro Amaro -- Duetos / Alejandro Amaro -- Golpes / Alejandro Amaro -- A dos de tres caídas sin límite epidémico: crónica urbana de la lucha libre en tiempos de pandemia / Hélène Blocquaux -- Breve recuento de la historia de la lucha libre y la Arena Isabel en Cuernavaca / Yolanda Martínez Yamanaka -- IMÁGENES -- Encendiendo la pasión / Leticia Jiménez -- Zapata y Furia Negra / Galo Ibarra -- La motocicleta / Horacio Granados -- Mascarita Sagrada / Javier Santamaria -- La piel del Guerrero / Jose Emmanuel Minero -- Mijo, ¿No viste el programa de las luchas que tenía aquí? / Sócrates Markez -- Carístico / Erik Jam -- Ring Arriba / Maqui Ruiz -- Sin límite de tiempo / Mateo Reyes -- Rudos / Javier Arrillaga -- S/T / Patricia Ilexahua -- Psycho y sus compadres / Dany Hurpin -- Sera mejor que te rindas / Luis Velarde -- El carnaval de la lucha / Furia Negra -- En pie de lucha III / Pedro de Jesús -- Únicos / Maria del Carmen Vega Rivera -- Jugando con alebrijes / Magdalena Alejandre -- Recuerdos infantiles / Isaac Emanuel -- Dany Hurpin vs Huracan Kamirez / Rubén Eduardo Soto Diaz(116809) \$28.00*



42. [Cartoneras-- Brazil]. **DIÁSPORA(S): ANTOLOGIA.** Poesia do grupo Diáspora(s); Organização e posfácio de Idalia Morejón Arnaiz; Revisão da tradução, Tatiana Faría. São Paulo: Malha Fina Cartonera, Editora Cartonera da FFCH / USP, 2017. 65 pages. duo tone plates, visual poetry, bound in corrugated boards ("cartonera style"); with saddle stitch binding. Front cover with unique hand hand-painted in bright color acrylics. COVER READS: "D(s): Poesia do Grupo Diáspora(s)" 21 cm.

*Contains poems in Spanish and Portuguese translation on facing pages. "Este livro foi composto com a família tipográfica Bitter e confeccionado artesanalmente em oficinas realizadas em 2017. Foi impresso na Gráfica Design Center, em agosto de 2017. Sua concepção e idealização e uma das iniciativas do Programa Unificado de Bolsas (2016-2017) da Universidade de São Paulo."* --Colophon. CONTENTS: Jardín Zen de Kyoto = Jardim Zen de Kyoto / Rolando Sánchez Mejías -- Vater Pound = Vater Pound / Rogelio Saunders -- Los tuberculosos = Os tuberculosos / Ricardo Alberto Pérez -- Claro de bosque (semiescrito) = Clareira de bosque (semiescrito) / Pedro Marqués de Armas -- Vaho que sentí yo es sábado = Bafo que senti no sábado / Ismael González Castañer -- Mao = Mao / Carlos A. Aguilera -- Notas sobre Diáspora(s). SPANISH AND PORTUGUESE TEXTS(114372) \$20.00



43. [Cartoneras-- Chile]. Selles Ferres, Rodrigo. **ESPEJO ROTO.** Primera edición artesanal, Diseño editorial: Erika Chalán Montoya, Rodrigo Selles Ferres. Pichilemu, Chile: Ruta & Leyenda Ediciones, Mayo 2019. (46) pages. b/w plates, facs., illus. endpapers, stab-bound covers using recycled corrugated paperboard with tipped-in b/w illus sheet, plus , tipped-in blank pages and closed with stickers from "Ruta y Leyenda Ediciones", plus 2 cardboard handmade bookmarks with b/w plates, loose as issued. 15 cm.

*NUMBERED AND LIMITED EDITION OF 30. Handmade artist's book fabricated using recycled corrugated paperboard comprising black and white photographs by Rodrigo Selles Ferres and poems by Pablo de Rokha. The book was inspired by Pablo de Rokha's poem "Los Rotos chilenos". "BROKEN MIRROR was born to generate social awareness and has been brewing for years in the author's extensive photographic archive, ending being calved in these difficult days for Chile."*--Verso Title Page(113539) \$40.00



44. Castañeda Arbelaez, Natalia. **BELOVED FUTURE.** Bogotá: Nómada Ediciones, 2015. 72 pages. color plates, cat., fldg. wrps., color pict. d.j Dust jacket unfolds into a poster. 20 cm. ISBN: 9789584653055.

*"Beloved Future depicts the circumstances, actions, memories and desires of a summer in New York. These are photographs that recreate a longing; an exercise that explores the concept of time; a narrative that connects the moments lived and dreamt in that cinematographic city, which contains both the past and the future in its images. New York is a city where everything is possible: love and war, invasion and disappearance; where you feel you can talk to the world and at the same time lose yourself among its multitudes; a city that permits you to indulge in a dream and yet be resigned to an uncertain future. It is like a photograph that in freezing a moment prevents the melting of a piece of ice in the street during a New York summer. A romantic expectation turns into a disappointment in New York. However, the yearning persists and finds, through the image, the longed for correspondence. This projection binds the evidence with the possibility, photography with painting. In it, the spots of paint suggest a new. The past and the future thus coincide in a temporal gathering that gives back continuity to the image. Beloved Future takes the inexhaustible image of New York, where the urban waste and the treasures of its museums set the stage for a future archaeology of an autobiographical narrative."* --Page [2]. First book by Nómada Ediciones dedicated to artists and writers. ENGLISH AND SPANISH TEXTS(116538) \$75.00



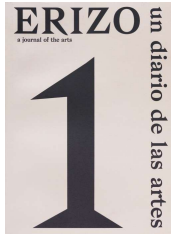
45. Castillo, Oscar B. **ESOS QUE SABEN: FREE CONVICT, OSCAR B. CASTILLO.** Fotografías Oscar B. Castillo. Edición, Santiago Escobar-Jaramillo, Oscar B. Castillo. Textos, Oscar B. Castillo, Free Convict. Manizales, Colombia: Raya Editorial, 2022. 3 vols.: (192) pages; (110) pages; (40) pages. b/w and some color plates One and Four Color printing. Book 1\* (CONVICT ) Bristol 125gr paper. (210p); Book 2\* (FREE ) Eco Paper of 90gr. (110 p). Convict attached at rear cover to slip case, plus b/w plates (20 p inserted in front cover; plus b/w and color plates and text, red pict. wrps japanese binding, loose as issued; All together in fldg. case with illustrations on verso. 24 cm. ISBN: 9789584967275.

*The photobook Free Convict – those who know by Oscar B. Castillo, is a work on imprisonment and the Venezuelan prison system, it has also been on the roots, causes and consequences of the cycle of violence that has devoured the country in recent years. It has been, and still is, about Hip Hop and youth, about education, inclusion, and culture. Through photography, documents, interventions, collages and collaborative work this book aims to interconnect the dots of childhood, adolescence, education, exclusion, family, the mirage of power and aggressive masculinity and the reality of fast death or hard work for self-redemption. And how these young men living in a system that sees them as a lost cause, and with all the odds against, built and developed their own plan for reinsertion to freedom from incarceration. "The Free Convict Hip Hop Collective and their journey from incarceration to freedom in Venezuela." --Artist's website. Awards: Paris Photo-Aperture Foundation PhotoBook Awards. 2022 First PhotoBook Shortlist. ENGLISH AND SPANISH TEXTS. LIMITED EDITION OF 500(118006) \$59.00*



46. Chaimovich, Felipe (curator). **ORDEM E PROGRESSO: VONTADE CONSTRUTIVA NA ARTE BRASILEIRA = ORDER & PROGRESS: CONSTRUCTIVE WILL IN BRAZILIAN ART.** São Paulo: Museu de Arte Moderna de São Paulo, MAM, 2011. 44 pages. b/w and color plates, cat., wrps, Plus 10 color plates with text on verso, one folded poster, all together in verso pocket of pict. jacket OCLC: 755945713 15 cm. ISBN: 9788586871511.

*Several avant-garde trends are covered in the exhibition Ordem e Progresso: Vontade Construtiva na Arte Brasileira, (Order and Progress: Constructive Will in Brazil Art). The assembly part of a concept defined by Hélio Oiticica in 1967, wrote the text written for the exhibition. He defined the term “constructive will” as the form found here to assimilate foreign cultural aspects, digest them and then create something totally new and personal. “Still, we’ve always lived a tendency to ebb and flow,” says curator Philip Chaimovich. “The national production could draw its strength precisely from the conflict between personal identity and foreign influence,” he adds. The selection ranges from Concrete and Neoconcretists artists, such as Lygia Pape and Lothar Charoux, the names of video art like Mauricio Dias and Walter Riedweg, photos of Brasilia recorded by Thomaz Farkas and Mauro Restiffe. The period of military rule yields more political works, including that of Regina Silveira and the Argentinian León Ferrari (who lived in São Paulo from 1976 to 1991). It is also evident the presence of Beatriz Milhazes, creator of the painting “Love, ” and Meireles, with the installation entitled “camel.” ENGLISH AND PORTUGUESE TEXT(97976) \$25.00*



47. Chilewich, Nika; Aron Chilewich (Eds). **ERIZO: UN DIARIO DE LAS ARTES = A JOURNAL OF THE ARTS, 1.** Poetry contributions by: Daniel Saldaña París [and others]. Artists contributions by: Fabiola Menchelli [and others]. México, D.F: Erizo; Buró Buró, Enero de 2017. 256 pages. b/w plates. 22 cm. ISBN: 9780692825891.

*A Journal of the Arts is a bilingual publication of new poetry and visual art from the Americas. "In this first issue of Erizo, we aimed to represent a range of practices emerging from various national contexts. We introduced poets and translators from across the continent to each other, and we asked them to work together. Often, the translators were unfamiliar with the poets they had agreed to translate. The poets placed their trust in the process. Contributing visual artists collaborated with us to develop new work or to redevelop existing, unpublished work. In creating Extractions from the Stone of Madness, Alejandra Prieto moved from producing monolithic sculptures using minerals extracted from Chile's landscape to creating on a smaller, human scale, relating the intimate landscapes of lithium and mental illness. Fernando Palma's images are excerpts from Inemeli in coyotl ihuan ichua in cemechin and Kittenmiow in the country of the flags, two erotic stories the artist has developed over the past twenty years using the Mendoza and Borges Codexes, melding hieroglyphic Nahuatl with his personal visual language."* — Nika Chilewich and Aron Chilewich (Erizo Editors). **CONTRIBUTORS:** Daniel Saldaña París, Gladys González, Héctor Hernández Montecinos, Jane Gregory, Jessica O.Marsh, Mónica de la Torre, Natasha Tiniacos, Ricardo Cázares, Will Alexander, Fabiola Menchelli, Fernando Palma, Alejandra Prieto, DINO DINCO, Kandis Williams, Joshua Edwards, Lizzie Davis, Katherine Hedeem, Tatiana Lipkes, Román Luján, Will Fesperman, Bikini Wax.(115236) \$40.00



48. Cobelo, Luis (Venezuela, 1970). **TE AMO.** (Venezuela): The author, (2022). (60) pages. risograph b/w and color plates, endpapers, pict. boards. 33 cm.

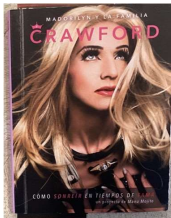
*Te Amo" entre los 23 finalistas en The Book Awards en la categoría Photo Text Book. The third photobook that explores and question certain aspects, from a personal, provocative, sarcastic, serious and ironic perspective of Latin American machismo through the Mexican fotonovela. For decades (60's, 70's and 80's ), the fotonovela deeply marked Latin American society, especially in México where they were a cultural product that was destined for a large and popular population mass. Many of the stories, written by men and women, that were portrayed in the magazines had a patriarchal and machista system that undoubtedly influenced generations, bringing to the present a part of all that. Today we wonder where many of these attitudes come from, and the Latin American fotonovela there is a small part of the answers. In the fotonovela narrative, there is no complex plot. It begins with drama of jealousy or any other emotional manifestation that navigates between certain tragedies: crime, drug problems, infidelity,*

*Biography Born in Venezuela, Luis Cobelo studied philosophy at the University of Zulia. He was raised and became a photographer between Venezuela and Spain. Beginning in 1993, he participated in numerous international photography festivals and solo exhibitions. Working independently across borders since 2001, Luis has developed documentary projects in the Americas, Asia and Europe, and has been published in many magazines and newspapers worldwide. His work is focused on South American culture, where he created his first photobook "Zurumbático", to reveal the magical spirit of this part of the world. He is based in San Francisco and Venezuela.*<sup>SEP</sup>  
(117979) \$145.00



49. **CÓMO ADQUIRIÓ SU VENENO LA SERPIENTE.** Escritos e imágenes x Are You a Cop or What? Buenos Aires: AYACOW (Are You A Cop Or What), Marzo, 2021. (12) pages. Risograph printed with b/w and color plates, facs., sewn duo tone pict. wrps. COVER READS: "Cómo adquirió su veneno la serpiente" 14 cm.

*Writings "recovered between March /2020 and March / 2021 that I desperately needed to read and tell many things that happened to my friend Vale from Misiones and many other friends." (HKB Translation) --Colophon. A fanzine that collects gay activities in recent writings and images with brief poetic texts on the city of Buenos Aires and its inhabitants. The texts were produced at the end of 2021 and the beginning of 2022 and the images record of anarchies, lovers, affectivities and affinities of previous years. The texts were printed in a jet-in-type printer and the images in risography.(117104) \$10.00*



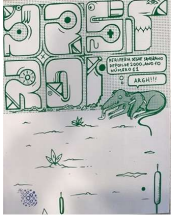
50. [Crawford, Madorilyn]. Mojito, Manu. **MADORILYN Y LA FAMILIA CRAWFORD: COMO SONREIR EN TIEMPOS DE FAMA.** Un proyecto de... Bogotá: Valija de Fuego, 2014. 79, (11) pages. b/w and color plates, ports., faccs., color pict. wrps., plus 1 postcard and 2 bookmarks, loose as issued. 16 cm.. ISBN: 9789584642417.

*Madorilyn Crawford is one of the most emblematic figures of the queer scene that has become references and iconic figures of the LGBT+ subculture in Colombia. Her career evolved from making imitations of the popular Italian-American singer Madonna and the actress Marilyn Monroe. Her popularity and media prestige have allowed her to advocate for the causes of the LGBT+ community in general, and the trans community in particular. In the purest style of American houses related to balls and voguing, Madorilyn became the Mother of several trans girls creating the Crawford Family. A friendly meeting between Madorilyn and the plastic artist and producer Manu Mojito led to the publication of this biographical book. The artistic friendship-partnership between Madorilyn and Manu Mojito originated in their participation in projects with the production house Macabra. CONTENTS: Nota del editor / Marco Antonio Sosa -- El transformismo: la práctica artística de transformar una parodia en show / Madorilyn Crawford -- Bedtime stories -- Madorilyn y la familia Crawford: el álbum familiar trans como espacio de agencia / Lina X. Aguirre -- La familia Crawford -- Tyra Jansen -- The Crawfords -- Anexos(116590) \$40.00*



51. Deisler, Guillermo. **EL CEREBRO.** Santiago de Chile: Naranja Publicaciones, 2022. 80 pages. b/w offset plates, perfect binding, pict fldg. wrps. 21 cm. ISBN: 9789569814020.

*El Cerebro (The Brain) is the first translation into Spanish of "Le Cerveau", a book by Deisler originally published in France in 1975 by Nouvelles éditions polaires, the poet Julien Blaine's publishing house. While its publication was postponed due to the coup d'état in Chile, the story in "El Cerebro" fuses the consequences of the artist's imprisonment by the military dictatorship and his subsequent exile in Europe. The pages in this book contain assorted visual poems in which the author reflects on "the image of consumption" through particular visions that repeatedly appear over the silhouette of a human head. Later, as national events unfold, the work has a more condemnatory tone for the crimes of the dictatorship and manifests a defeated spirit due to the end of the project of Unidad Popular. Nevertheless, despite the wound inflicted on a generation, the work closes with a message of hope for the future. LIMITED EDITION OF 500(118085) \$35.00*



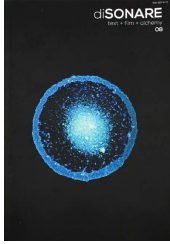
52. **DESTROI MAGAZINE 10#11.** Curitiba: ACasa Galeria, Espaço de Arte; Dest, (2010). 28 pages. b/w and duo tone, facs., one original color photograph (postcard size) tipped-in in page 1., duo tone pict. wrps. Cover Title. 28 cm.

*LIMITED AND NUMBERED EDITION 212 / 300. The Galeria ACasa, located in the neighborhood of São Francisco (Curitiba, PA), was created in 2008 on the initiative of artists and researchers related to urban art in languages ranging from graffiti to video. In addition to their exhibitions, the art gallery offers urban art publications. "The story of the magazine DESTroi Mag. 10#11 begins in 1998, with its first name THR, which was a reference to the 3 first letters of "THRow-up", the crew of graffiti writer Twist, and the idea to register and promote graffiti in Curitiba. A project undertaken by Cimples, pioneer of graffiti in Curitiba [...] There were ten numbers, the last of these released in March 2004. Now six years later, this Special Edition will be released." (HKB Translation)--Verso Cover. CONTENTS: Poison no. 6 -- Matéria graffiti? – O caminho construído em que ando, e minha casa – Leiga+curiosa(109511) \$30.00*



53. **diSONARE: ENTREVISTA / DIÁLOGO / CONVERSACIÓN, N° 07.** Editors; Diego Gerard Morrison, Lucía Hinojosa Gaxiola, Sofia Casarin García Ramos. Mexico, D.F: Batallas de la Era Común, Diciembre 2018. 133 pages. b/w and color plates, diags., color pict. wrps., ISSN: 2007-6134. Began with año 1, no. 1, published in 2013.; volumes : illustrations (some color) 24 cm.

*diSONARE is born out of the concept of dissonance, referencing the complexities that feed art & writing in their diverse genres and practices. We are an experimental editorial platform from Mexico City focusing on hybrid art processes in the intersection between poetry and art, as well as translations, fiction and criticism. An independent project run by a small editorial group, we publish an annual bilingual journal, organize readings and performances in Mexico and abroad, and develop various projects related to sound, performance, independent publishing, radio and activism. Founded in 2013 by Diego Gerard, Lucía Hinojosa and Rodrigo Quintero, diSONARE is interested in building cross-cultural collaborations and promoting alternative ways of thinking about publishing as an experimental catalyst. diSONARE 07 is dedicated to conversation, interview and dialogue, understood as a process of research and as a literary genre: oral archives, collaborations as the resonance of multiple voices including art, literature, visual poetry. Participants include: Julieta Aguinaco, Eugenio Camarillo, Luciano Concheiro, Rocío Cerón, Juan Caloca, Cinthya García Leyva, Alfredo López Austin, oro oro oro, Maria Thereza Alves, Alice Attie, Paul Chan, Jarrett Earnest, Ntone Edjabe, Adrian Fisher, Carolina Fusilier, Nick Herman, Christopher B. James, Luna Montenegro, Tim MacGabhann, Brian O'Connell, Francesco Pedraglio, Sara Roffino, Salomé Voeglin, José Vera Matos, Dani Zelko. Each issue is devoted to art, literary themes. ENGLISH AND SPANISH TEXTS. CONTENTS: diSONARE with Jarrett Earnest: The oral side of art history / Alice Attie -- Cinthya García Leyva con Salomé Voegelin: Sonido: el poder y lo invisible/ Alice Attie -- diSONARE con Ntone Edjabe. Desde la nada y hacia otros mundos -- Battle 71: Lepanto (1571) / Francesco Pedraglio -- Ere y Soco: Las voces de especies carismáticas / Julieta Aguinaco -- diSONARE con Eugenio Camarillo. Tonalidades -- Campo de irrupciones / Rocío Cerón -- On Art and Science / Christopher B. James with Brian O'Connell -- Sobre ángeles y máquinas / Sara Roffino y Carolina Fusilier -- How Can You Propose That You Are The Future? / Nick Herman with Maria Thereza Alves -- diSONARE con Luciano Concheiro. Una conversación sobre la conversación -- diSONARE con Alfredo López Austin. Tamoanchan -- 19. Septiembre. 2017 13:14 HS, Ciudad de México / Dani Zelko -- Untitled / by Alice Attie -- River Before Me / Tim MacGabhann -- diSONARE with Paul Chan. Politics to Come -- End Notes = Notas finales -- Contributores = Colaboradores(115230) \$20.00*



54. **DISONARE: ENTREVISTA / DIÁLOGO / CONVERSACIÓN, N° 08.** Editors; Diego Gerard Morrison, Lucía Hinojosa Gaxiola, Sofia Casarin García Ramos. Mexico, D.F: Batallas de la Era Común, Diciembre de 2019. 176 pages. b/w and color plates, diags., color pict. wrps., ISSN: 2007-6134 24 cm.

*diSONARE is born out of the concept of dissonance, referencing the complexities that feed art & writing in their diverse genres and practices. We are an experimental editorial platform from Mexico City focusing on hybrid art processes in the intersection between poetry and art, as well as translations, fiction and criticism. An independent project run by a small editorial group, we publish an annual bilingual journal, organize readings and performances in Mexico and abroad, and develop various projects related to sound, performance, independent publishing, radio and activism. Founded in 2013 by Diego Gerard, Lucía Hinojosa and Rodrigo Quintero, diSONARE is interested in building cross-cultural collaborations and promoting alternative ways of thinking about publishing as an experimental catalyst. diSONARE 08 explores the relationship between text & the moving image and the continual interplay of their mediums, materiality, and narratives. Our editorial lens focuses and blurs the phenomenological, cultural and ideological tensions that appear in the alchemical skin of cinematic images, leaving textual residues, unfinished processes and other forms of poetics. --The editors. Participants include: Federico Pérez Villoro, Andrea Ancira, Neil Mauricio Andrade, Adriana Melchor Betancourt, Lucía Meliá Maestro, Fabiola Torres-Alzaga, Ricardo Nicolayevsky, Isabel Sonderéguer, Daniel Monroy Cuevas, Mara Fortes, Rodrigo Quintero, Zazil Alaide Collins, Alfonso Santiago, Sofia Garfias, Rosa Barba, Kaitlyn A. Kramer, Carolee Schneemann, Caroline Bergvall, Patrick Farmer, Morten Slettemeas, Michel Auder, Anne Waldman, No Land, Jonas Mekas, Vyt Bakaitis, Jeannie Moser, Christina Vagt, Sarah Ancelle Schönfeld, Chloe Zimmerman, Paul Becker, Nadia Hebson, Susan Hiller, Christopher Rey Pérez, Lorena Tabares, Francisca Benítez, Katherine E. Bash, Joe Banks, Joseph Reiter. ENGLISH AND SPANISH TEXTS. CONTENTS: Otra imagen del pasado / Federico Pérez villoro -- Editorial = Editorial note -- Sight enables us to appreciate distance / Rosa Barba -- Indicios sobre cine táctil / Andrea Ancira & Neil Mauricio Andrade -- He wrote me / Katlyn A. Ktamer -- Fuses / Carolee Schneemann -- Fuses (after Carolee Schneemann) / Caroline Bergvall -- Orcilla / Patrick Former -- Hivskninger og rop 01/HeR#3/HeR#3 / Morten Siettemeas -- Cine letrista: una aproximación / Mariana Melchor Betancourt -- My first pipe od opium sin 1972 / Michel Auder -- Questions for citizens = Preguntas para ciudadanos / Anne Waldman & No Land -- Transmutation, Cosmos, Psyche: A Cartography / Jeannie Moser and Christina Vagt -- Bajo la anestesia de caballo, Ricardo Nicoloyevsky. Poems & Film Stills / Ricardo Nicoloyevsky(115231) \$25.00*



55. Donato, Pierina di. **LE MALVIAJE.** Cali: Calipso Press; Bogotá: Jardín Publicaciones, 2021. (16) pages. chiefly b/w and color plates, staple bound , b/w illust. rice paper wrps., plus 2 postcards, loose as issued, and 5 cut-out pieces of decorated paper, losse as issued. Risograph printed. Cover Title. 20 cm .

*Le malviaje is Pierina di Donato's first publication, a "series of drawings drawn from her personal log, the product of misconduct, boredom and hyperactivity." (HKB Translation) --Colophon. Printed in risograph, includes pack of 5 stickers created in screen printing and two postcards in offset(116555) \$28.00*



56. **DUPLA CENTRAL: A RECREATIVA: PRIMEIRA REVISTA DE PALAVRAS CRUZADAS DO BRASIL.** São Paulo: Ikrek Edições, 2017. 34 pageS. b/w plates, ports., diags., illus.,facs., color pict. wrps. ISSN: 1413-9790 23 cm. ISBN: 9771413979009.(109375) \$14.00



57. **DUPLA CENTRAL: A RECREATIVA: PRIMEIRA REVISTA DE PALAVRAS CRUZADAS DO BRASIL.** Poços de Caldas, MG: Edições Recreativa; Ikrek Edições; Luciana Brito Galeria, Agosto de 2016 - Setembro de 2017. 13 issues: 34 pages ea. b/w plates, ports., diags., illus.,facs., color pict. wrps. ISSN: 1413-9790 23 cm. ISBN: 9788567769196.

*A complete set of IKREK Edições, Recreativa and Luciana Brito Galeria project Dupla Central. In partnership with the crossword and hobbies magazine A Recreativa, the oldest in the country, for over 60 years in the market and distributed throughout Brazil, Ikrek started a new printed art project: the occupation of the magazine's central duo by a Contemporary artist. The purpose of this project is to create an artistic intervention in a printed medium that does not properly circulate in the visual arts universe, but that takes the word [and its multiple developments, including imagery] as a form of expression. This is not a special print, or numbered insert. The work uses the same paper, print and finish as the magazine, blending in with it. Have participated in the project: The purpose of this project is to create an artistic intervention in a printed medium that does not circulate properly in the universe of the visual arts, but which takes the word (and its multiple unfolding, including imagery) as a form of expression. This is not a special print, or a numbered insert. The work uses the same paper, printing and finishing of the magazine, mixing with it. For the debut, Regina Silveira chose the work "Pinta-ponto" from her series "Games of Art", held in 1977, from appropriations of images and the syntax of crossword magazines and hobbies. Included in the series, among others, are the well-known works "Pudim Arte Brasileira", "Rebus for Duchamp", "Labyrinth" and "Game of Errors". The original crossword monthly was founded in October 1950, in the city of São Paulo, on the initiative of three friends: Owen Ranieri Mussolin, Aloysio Maio and José Cândido Rodrigues Bueno and remains a benchmark in the Crossword puzzle. The publisher still offers its partners crossword puzzles for publication in newspapers. "Dupla Central: Ikrek Edições, em parceria com A Recreativa, propõe a ocupação da dupla central da revista por um artista contemporâneo. A cada mês, uma nova interseção estará presente na publicação. Acompanhe e colecion!"--Page 17. CONTENTS: Nº 350. Agosto de 2016. # 01: Regina Silveira: Pinta-ponto, 1977 -- Nº 351. Setembro de 2016. # 02. Gustavo von Ha: Como fazer um Jackson Pollack, 2016 -- Nº 352. Outubro de 2016. # 03. Pedro Vieira e Thiago Honório: Boate azul [convite], 2016 -- Nº 353. Novembro de 2016. # 04. Anna Bella Geiger: Espaço social de arte, 1977 -- Nº 354. Dezembro de 2016. # 05. Fabio Morais: Ligue os pontos, 2016 -- Nº 355. Janeiro de 2017. # 06. Carmela Gross: Cabelama, 2016 -- Nº 356. Fevereiro de 2017. # 07. Ana Luiza Dias Batista: on/off, 2017 -- Nº 357. Março de 2017. # 08. Jorge Menna Barreto e Traplev: Incômodo, 2013 -- Nº 358. Abril de 2017. # 09. Nino Cais: Cabeça na nuvem, 2017 -- Nº 359. Maio de 2017. # 10. Ariana Aranha: Ato, 2017 -- Nº 360. Junho de 2017. # 11. Ricardo Basbaum, Olho, 1984-2017 -- Nº 361. Julho de 2017. # 12. Alice Ricci: Versos, 2017 -- Nº 362. Agosto de 2017. # 13. Marilá Dardot: Caça palavras para o dia das mães, 2017-- Nº 363. Setembro de 2017. # 14. Arnaldo Antunes: Hand-made, 2003-2017(109374) \$150.00*





58. Durán Huidiboro, Rodrigo. **COLECCIÓN INDEPENDENT PUBLICATION RELATED TO THE 2018 CHILEAN UPRISING AND CONTINUED PROTESTS.**

**CONTENTS:**

1. Durán Huidiboro, Rodrigo. **HIJOS DEL BOSTEZO, N° 5.** Santiago de Chile: Cayo la Teja Editorial, Septiembre 2020. (6) pages. b/w plates, staple bound b/w pict. wrps. 14 cm..

*“Chile currently has a militarized police force, which it has maintained since the time of the dictatorship. It took a point of population uprising and social upheaval for them to show their true and dark desire to repress anyone who tried to express their discontent; intrinsically linked to right-wing parties and supported by the obsolete and inoperative justice system, which favors these institutions (If you want to call them "Institutions") which are financed and subsidized by outdated laws, and which, very much to their convenience, remain in force.” (HKB Translation) --Page [1]*

2. Durán Huidiboro, Rodrigo. **QUE ARDA TODO: Y EMPEZEMOS DE NUEVO.** Creación, dibujo e ilustraciones... Santiago de Chile: Cayo la Teja Editorial, 2021. 8 pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*CONTENTS: La hoguera de las desigualdades -- La que rebalzo el vaso -- La militarización -- La represión -- La desigualdad -- No es un solo motivo -- Que, quién... Que arda todo*

3. Durán Huidiboro, Rodrigo. **30: UN NÚMERO PARA RECORDAR** Creación, dibujo e ilustraciones... Santiago de Chile: Cayo la Teja Editorial, 2021. 7 pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*This edition is a graphic analysis of what started the social explosion, the \$30 Chilean Pesos increase in the value of the Santiago underground metro ticket in October of 2019. CONTENTS: 6 de octubre de 2019 -- 7 de octubre de 2019 -- 8 de octubre de 2019 -- 11 de octubre de 2019 -- 11 de julio de 2019*

4. Durán Huidiboro, Rodrigo. **CRONOLOGÍA DE UN ESTALLIDO.** Creación, dibujo e ilustraciones... Santiago de Chile: Cayo la Teja Editorial, 2021. (12) pages. b/w plates, staple bound b/w pict. wrps. COVER READS: Crono de un esta-llido. 21 cm..

*Day-by-day chronology of the student movement unrest in Santiago the monthss of October and November of 2019. CONTENTS:14.10.2019 -- 18.10.2019 -- 19.10.2019 -- 20.10.2019 -- 25.10.2019 -- 30.10.2019 -- 10.11.2019 -- 15.11.2019 -- 19.11.2019 -- 22.11.2019 -- 23.11.2019 -- 24.11.2019*

5. Durán Huidiboro, Rodrigo. **#CHILEDESPERTÁ, #CHILENOSERINDE, #CHILEPROTEST** Creación, dibujo e ilustraciones... Santiago de Chile: Cayo la Teja Editorial, 2021. (8) pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*Diverse graphic material centered around the 2019 student movement of Santiago*

6. Durán Huidiboro, Rodrigo. **EVADE: 07-10-2 : 14:00** Creación, dibujo e ilustraciones... Santiago de Chile: Cayo la Teja Editorial, 2021. (8) pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*Diverse graphic material centered around how the government and mass media eluded and distorted the news about the 2019 student movement of Santiago.*

7. Durán Huidiboro, Rodrigo. **NO ES POR \$30 ES POR 30 AÑOS.** Santiago de

Chile: Cayo la Teja Editorial, 2021. (8) pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*Diverse graphic material explaining the student movement of 2019 in Chile. The social and political situation in Chile for the last three decades created discontent inflamed by the student movement in 2019. President Sebastián Piñera's response was to technocratically close the debate, militarize (the police) and close several metro stations. These measures caused a road chaos of proportions and a mass movement. Includes a reference to LasTesis Collective, a feminist artistic performance from Valparaiso, Chile. Their art seeks to hold into account state institutions that perpetuates violence, and became widely known in 2019 through their song "Un violador en tu camino" (A Rapist in Your Path) which soon became an anthem for women's rights.*

8. Durán Huidiboro, Rodrigo. **CH-IL-EY-SU-LU-CHA (CHILE Y SU LUCHA)**. Santiago de Chile: Cayo la Teja Editorial, 2021. (12) pages. b/w plates, staple bound b/w pict. wrps. 21 cm..

*Graphic chronology (using cartoons) of the development of the student movement of 2019 in Chile.*

. Santiago de Chile: Cayo la Teja Editorial, 2020-2021. 8 issues v.p. b/w plates, staple bound b/w pict. wrps. 14 cm.; 21 cm..

*Cayo La Teja is an an independent and self-managing publisher that produces 100% handmade books. Illustrated and written by Rodrigo Durán Huidiboro. Sold as a set(115216) \$125.00*



59. **EN LOS PUÑOS CERRADOS NO ENTRAN LAS CARICIAS**. Libro A6. Are You a Cop or What? Buenos Aires: AYACOW (Are You A Cop Or What), Febrero MMXX (2022). 69 pages. duo tone plates, duo tone pict. wrps. 14 cm.

*Illustrated affective-erotic texts. "Compilation of writings and dissertations made between 2019 and 2021. Some texts were extracted from the fanzines "El amor no debería ser una relación de poder" (Love should not be a power relationship) and "No te voy a decir mi nombre para que no te olvides" (I'm not going to tell you my name so you don't forget), as well as other texts are based on experiences and authors who also inhabited me. By Are You a Cop or What." (HKB Transation) --Colophon(117099) \$18.00*



60. Escobar-Jaramillo, Santiago. **CAN YOU HEAR US? = ¿PUEDES OÍRME? 'CAN YOU HEAR US?', SAYS THE PAVIMENTAT BRICK LANE, 'CAN YOU HEAR US?' CRIES THE GROUND IN COLOMBIA = ¿PUEDES OÍRME?' DICE EL PAVIMENTO EN BRICK LANE, ¿PUEDES OÍRME?', GRITA LA TIERRA EN COLOMBIA**. Manizales, Colombia: Raya Editorial, 2022. (12 pages). color plates (12 pages folded as accordion-style printed on both sides), boards. 8x12 cm.

*The small format photobook 'Can you hear us?' / ¿Puedes oírme?' by Santiago Escobar-Jaramillo (COLOMBIA), presents the intervention and recording of the work "Shibboleth" by Doris Salcedo in the Turbine Hall of the Tate Modern @ tate in london, november 5, 2007. LIMITED EDITION OF 200 COPIES.(118017) \$18.00*



61. García Delgado, Fernando. Editor. **A+C. , 5.** Buenos Aires: Vortice Argentina, 2001. aprox. 50 p. b/w and color plates [some tipped-in], collage, hand colored or illustrated plates, lithography, xerography, spiral wrps. 18 cm..

*Compilation of mail artists' original works that have contributed to VORTICE begun by four Argentine mailartists: Edgardo A. Vigo, Juan Carlos Romero, Hilda Paz and León Ferrari. The fifth volume includes 22 artists, all women. This book was presented at the show "4 knocks to one impact!" ar Barraca Vorticista, on October 26, 2002. SIGNED, STAMPED, MOST NUMBERED. NUMBERED EDITION OF 70, depending on issue. ENGLISH AND SPANISH TEXTS.(74811)* \$180.00



62. García Delgado, Fernando. Editor. **A+C. , 6.** Mail Art. Buenos Aires: Vortice Argentina, 2003. approx. 50 p. b/w and color plates [some tipped-in], collage, hand colored or illustrated plates, lithography, xerography, spiral wrps. 18 cm..

*Presented at the "II International Meeting of Publications", December 5, 2003, Mail art with the theme of war by 24 artists in an edition of 70. Compilation of mail artists' original works that have contributed to VORTICE begun by four Argentine mailartists: Edgardo A. Vigo, Juan Carlos Romero, Hilda Paz and León Ferrari. ARTISTS PARTICIPANTS: María José Abeijón . Rada Tilly, Chubut; Jaquelina Abraham . La Plata, Bs. As.; Luis Abraham . Gral. Pico, La Pampa; Silvia Aquiles . Pergamino, Bs. As.; Rosa Audisio . Gral. Pico, La Pampa; Sebastian Bellver . Buenos Aires; Dominique Breard . Buenos Aires; Dini Calderón . Santa Rosa, La Pampa; Oscar Ciancio . Buenos Aires; Lucrecia Clémen . Buenos Aires; Fernando Davis . Buenos Aires; Pablo Delfini . Buenos Aires; Diego Egli . Buenos Aires; Laura Cristina Fernández . Mendoza; María Luján Funes . Buenos Aires; Fernando García Delgado . Buenos Aires; Loreto Garin Guzmán . Buenos Aires; Lorraine Green . Buenos Aires; Roberto Koch . Yerba Buena, Tucumán; Verónica Orta . Rosario, Santa Fé; Félix Marcelo Piñero . Córdoba; Carolina Rozas . Buenos Aires; Claudia San Martín . Misiones; Marcelo Tomé . Buenos Aires; Agustina Woodgate . Buenos Aires; Federico Zukerfeld . Buenos Aires. EACH plate SIGNED, STAMPED, MOST NUMBERED. NUMBERED EDITION OF 70. ENGLISH AND SPANISH TEXTS.(73305)* \$180.00



63. García, Oswaldo. **DINERO (\$).** Queretaro: Gold Rain Books and Editorial, Noviembre 2018. (40) pages. b/w plates, facs., wrps., sig. 28 cm.

*SIGNED AND NUMBERED LIMITED EDITION 46/60. Artist book using archival pigment print from 120 mm film. Printed on enhanced matte paper 200 g. "This is a compilation of advertisements (money lenders advertisement flyers) collected in the streets of Querétaro by Oswaldo García during the years 2017-2018, in street poles, bus stops, windshields, walls, vacant lots, shopping plazas, telephone booths and in the floor." (HKB Translation) --Colophon(115229)* \$20.00



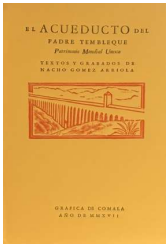
64. [Garzón, Luis]. **LUIS GARZON: 2 ESTAMPAS ORIGINALES. DIA DE MUERTOS** Tomo I. Colección Recetarios Antiguos. Prólogo: Cristina Barros. Mex.: (TGP), 2000. 2 loose b/w plates in sleeve on verso of covers with cut-out frame, tipped-in plate on bright pink corrugated cover. 34cm.

*SIGNED AND NUMBERED LIMITED EDITION OF 50 printed in the TGP by Garzon.(61732)* \$200.00



65. Gauchat, Marcelo; Gabriel Wolfson (Ed). **NO HAY OBRA, HAY TALLER.** Yara Almoina [and others]. Puebla: Cabeza Prusia; Profética, Casa de la Lectura, 2010. 101 pages. b/w plates, plans, bibliographical references (pages 95-99), fldg. wrps., translucent rice paper d.j. + 1 DVD, inserted in plastic envelope, tipped-in in verso flap. 23 cm. ISBN: 9786079502614.

*Profética Casa de la Lectura is a private, non-profit civil association established in 2003 in the city of Puebla. The art and writing workshop has been seen in general as a more or less limited space, the place where a person works in what possibly most singles him out. Undoubtedly there is this sometimes-decisive relationship with the room, the study, the attic, the basement, the cubicle, and perhaps even more so with the most immediate objects to the touch: the table, the pencil, the paint canister, the test sheets, the ashtray. Thus, the workshop is conceived as the appropriate and often even generating- field of work. The work is then a goal of the activity, a destination already utopian or attainable but that in any case is presented as an otherness in relation to the medium that allows it to emerge. The workshop would thus be the place of the process, concerning only the producer, a theater of events that is hidden as soon as the work is finished and that, in the work itself, can if anything be guessed as a ghostly presence. What happens, however, when the work process not only inscribes its traces in the final result, but expands to appear as something much more significant or stimulating than a mere vehicle, a private mediation?. CONTENTS: Un pueblo del cansancio: notas sobre El Taller / Gabriel Wolfson -- LÍNEA -- La línea / Marcelo Gauchat, Horacio Berra -- ESTUDIO -- Laboratorio casa / Alejandro Hernández -- Una revista, un taller / Nicolás Cabral -- Yo soy mi taller / Gianni Capitani -- Refugio / Gabriel Wolfson -- CUERPO -- Barro / Yara Almoina -- Nosotros y el diablo / Gianni Capitani -- HERRAMIENTA -- El Taller del Lector / Juan Antonio Montiel -- ADDENDA. Includes DVD "Yo soy mi taller" / Gianni Capitani. LIMITED EDITION OF 1000(115249) \$69.00*



66. Gómez Arriola, Nacho. **EL ACUEDUCTO DEL PADRE TEMBLEQUE: O COMO UN ACUEDUCTO RENACENTISTA CONSTRUIDO EN MÉXICO DURANTE EL SIGLO XVI SE TRANSFORMÓ EN PATRIMONIO MUNDIAL UNESCO.** Textos y grabados de... Guadalajara, México: Taller Gráfica de Comala, Año de MMXVII (2017). 17 pages. handmade letterpress book and paper, rice paper inserted, b/w plates, frontis., plan, elevation, typography prints, hardbound in orange cardboard covers with embossed motifs and title. COVER READS: "Acueducto del Padre Tembleque: Patrimonio de la Humanidad. " 18 cm.

*SIGNED AND DATED, NUMBERED AND LIMITED EDITION OF 50 of hand-printed typographical Letterpress artists' book created in a Linotype machine by architect, restorer, writer, painter and sculptor Ignacio "Nacho" Gómez Arriola (b. Guadalajara, México 1955), founding member of the artisan printing workshop Taller Gráfica de Comala. A brief history and the main attributes of the "Aqueduct of Padre Tembleque Hydraulic System", inscribed in 2015 (39COM 8B.38) on the World Heritage List of UNESCO. CONTENTS: El acueducto del Padre Tembleque -- El valor cultural del acueducto -- Criterio I -- Criterio II -- Criterio IV.(111930) \$130.00*



67. [Gómez Arriola, Nacho]. Garone Gravier, Mariana. **GRANDES LAS CAPITULARES: LETRAS EN EL LIBRO MEXICANO.** Guadalajara, Jal.: Taller Gráfica de Comala, 2023. 24 pages. cotton paper, b/w plates, illus., bibliographical references (page 24), duo tone decorated boards, yellow silk ribbon bookmark with a metallic "X" figure at end. Front board is half the size of the book, while verso cover is of larger size and folds over into front board as closure. 27 cm. *SIGNED (by Nacho Gómez Arriola) AND NUMBERED OF LIMITED EDITION OF 150 COPIES.* "Grandes letras" is an artistic exploration of typography. The work is specifically dedicated to historiated or figured capital letters that usually begin the paragraphs of texts in some early Mexican books, exploring their history and the ways in which they were created. It includes engravings by Mexican artist Nacho Gómez Arriola. The book was published by Taller Gráfica de Comala, a workshop collective specializing in hand-printed typography books; these works contribute to reviving and sustaining ancient techniques, mobile types, old printing equipment, the production of artisan papers, traditional knowledge, and the artists who create these key pieces of Mexico's cultural heritage. A limited run of 150 signed by Nacho Gómez Arriola. *CONTENTS:* *Letras. Oda a la tipografía / Pablo Neruda -- Las capitulares en el libro mexicano -- ¿Que es una letra capitular? -- Las capitulares en el libro antiguo mexicano -- Las capitulares en el siglo XIX -- El siglo XX y las grandes letras -- Las capitulares en el siglo XXI -- ¿Como se hacen las capitulares?(119412)* \$155.00



68. [Gómez Arriola, Nacho]. Morales Chávez, Guadalupe. **100 CIEN AÑOS EN LA VIDA DE DOÑA LUPITA, 1917-2017: ALGUNAS REFLEXIONES.** Los grabados, la composición y la impresión del libro fueron realizados por Nacho Gómez Arriola. Guadalajara, México: Taller Gráfica de Comala, Año de MMXVII (2017). (8) pages. handmade book and paper, rice paper inserted, b/w plates, ports., two color photographs tipped-in, typography prints, stich bound wrps. 26 cm . *SIGNED AND DATED, NUMBERED AND LIMITED EDITION OF 20 of hand-printed typographical Letterpress artists' book created in a Linotype machine by architect, restorer, writer, painter and sculptor Ignacio "Nacho" Gómez Arriola (b. Guadalajara, México 1955), founding member of the artisan printing workshop Taller Gráfica de Comala. This book is an homage edition comprising thoughts and notes written by Guadalupe Morales Chávez, Doña Lupita (Quitupan, Michoacán, 1917 – 2017) and and other family members.(111933)* \$225.00



69. [Gómez Arriola, Nacho]. Samperio, Guillermo. **TRASHUMANTE: GRABADOS DE NACHO GÓMEZ ARRIOLA SOBRE UN TEXTO DE GUILLERMO SAMPERIO.** Guadalajara, México: Taller Gráfica de Comala, 1987. 11 folded cotton paper sheets, plus 10 sheets of protective rice paper, unbound, with 9 illuminated prints, inside tri fold file folder, sig 16 x 16 x 1 cm (folder). *SIGNED, NUMBERED AND LIMITED EDITION OF 40 COPIES of handmade artist's book with with illuminated linoleum prints by "Nacho" Gómez Arriola over a text by Guillermo Samperio (México City 1948-2016)(113279)* \$95.00



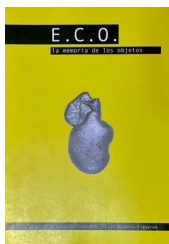
70. Henríquez Olivares, Luna. **LO PERVERSO**. Santiago de Chile: Griffó Ediciones, 2019. 60 pages. color pict. staple bound wrps. 22 cm.

*LIMITED EDITION OF 15 COPIES. Third volume dedicated to those who enjoy horror and short stories with gloomy atmospheres. This volume will cover the country's awakening and social revolution, which will be depicted in somber and perverse short stories. "In May 2016 the publishing house "Griffó Ediciones" was founded by Luna Henríquez. The publisher of comics and graphic novels is oriented to make visible through its publications, the artistic expressions linked to mental health." --Colophon. CONTENTS: ¿Porqué lo has hecho, Oriana? -- ¿Va está micro al Mall Plaza Norte? -- 20/10/2019 -- La espera -- La ley del Tali3n -- Lo que quedo de ella -- Y la culpa no era suya -- Reseña -- La Editorial(116954)* \$20.00



71. Hernández Alcázar, Arturo. **COLUMNAS DE HUMO**. México, D.F: Gato Negro Ediciones, 2015. (28) pages. chiefly b/w plates, b/w pict. wrps. 18 cm.

*Printed in Risograph. Black and white photographs of columns of smoke by artist Arturo Hernández Alcazar (Mexico City, 1978).(113952)* \$20.00



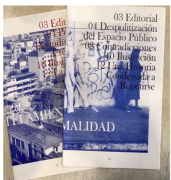
72. Isaacson Labarthe, Magdalena; Luis Navarro Figueroa. **E.C.O: LA MEMORIA DE LOS OBJETOS**. Quinta edición de 20 ejemplares. Santiago de Chile: Velcro Ediciones, Enero 2022. (96) pages. b/w and color plates, frontis., ports., facs., draws., QR codes, saddle stich bound, b/w pict. wrps., exposed stitched binding (Japanese bookbinding), hand bound, digital printing. 25 cm.

*The Memory of Objects. Expansions of the popular uprising in Chile \_ October 2019. This traveling work of the 5th of 6 mail art projects is currently in transit. and the publisher developed a pocket edition to support its dissemination. This project has us flying and sharing different experiences and activities thanks to its "custodies" who take care of and transfer the work accompanied by our follow-up. It is a postal work and collective archive that has been traveling for a year now and strengthening a platform of records available on its website. This work is born from our experience of collection and poetic-political resistance in the Plaza de la Dignidad and its surroundings during the 2019 revolt and from the desire to put the resistance of other territories and communities into dialogue. The six publications-parcels are traveling simultaneously in Valparaíso, Montevideo, Xalapa, Berlin, New York and Arica "What would a planetary E.C.O.nstitution be like? They are the social movement, the pandemic and a historical constitutional process in Chile, the triggers that prompted us to imagine a meaningful action. This is how E.C.O. "estremecimiento colectivo oculto" (hidden collective tremble), as an itinerant postal work, which expands the experience of the social outbreak of Chile, beginning with The Migrant Objects, which travels contained in an edition of 24 books designed to interact in different countries, cities and communities simultaneously proposing an exercise of reflection on human rights and universal demands. These packages are sent in a chain to people / custodians of different territories in Chile and abroad, and they are the ones who determine a direct action with the work and its context. Once the action is finished, the custodians assign the assignment to another person to continue with the fabric of the work." (artists statement). This publication documents: E.C.O. 05 Santiago, Chile 16 de Diciembre 2020 - 20 de Julio 2021 Custodia = Paloma Espinoza E.C.O. 05 Montevideo, Uruguay 01 de septiembre - 09 de Diciembre 2021 Custodio = José Pepe Mujica E.C.O. 05 Montevideo, Uruguay. LIMITED, NUMBERED EDITION OF 20(115729)* \$78.00




73. Isaacson Labarthe, Magdalena. **LA LUCHA CONTINUA**. Piezo unica. Santiago de Chile: Velcro Ediciones, 2021. 1 sheet (folded in [24] pages). hand-made accordion-fold structure of double-sided pages with a collage of illuminated prints, tipped-in color pieces of paper, sewn motifs, red strings and texts. Sheets connected with red strings. Includes 1 half fold leaf with typed text and artist bio/statement, tipped-in artist stamp, loose as issued. Front cover with cut-out square and red paper ribbon as wrps. Exposed sewing hand binding. Domestic printing, machine sewing on paper, graphite pencil and collage. bone paper and leporello format. Together in printed and stamped brown bag. 35 cm.

*EDITION OF ONE. Hand made artist book by artist Magdalena Isaacson Labarthe. Velcro Ediciones created by Magdalena Isaacson Labarthe and Luis Navarro Figueroa, in 2017 to cross the photographic and audiovisual document, design and the visual arts "We imagine new languages that open active reflections for the creation of a binding society, aware of its environment and restorer of its past". Drawings using weaving and fabric arts to create an artist book. "Textile love. How to draw with the sewing machine. Sketch and project shapes for a new project. Lose the fear of the canvas, of the "blank sheet". "The social explosion in Chile in 2019 crossed my work. The reflections, the recording, the strength of the reaction led me to make a series of exercises and graphic poems that is sequence try to release my codes. "No hay vuelta atrás" (There is no turning back), the awakening of Chile gave me back creative forces, my own awakening brought a source full of graphic expressions, originated from the resistances and persistence of the street. In my work, there are the obsessions of someone who finally deciphers clues and signs of her labyrinth, thanks to the social volcano. This force, this struggle presents in layers and simultaneous dimensions. Inhabiting them and responding to them is my today. Responding to this creative force is part of my process as an artist. This work brings together several expressions, the printing of photographs, the sewing and its strands exposed in a delicate insistence and full of audacity." (HKB Translation) --Letter(116170) \$250.00*



74. **ISLA, 01 & 02**. Equipo editorial: Luis Darmendrail, David Romero, Felipe Oliver, Oscar Concha, Ignacio Sáez. Concepción, Chile: Dostercios; Almacén Editorial, Marzo 2020; Junio 2020. 2 issues: 20;20 pages. duo tone plates, bibliographical references (page19), duo tone pict. wrps., folded unbound. 33 cm .

*ISLA, is a printed magazine that gives rise to reflection and interdisciplinary dialogue from the publication of two critical texts and a visual intervention in each of its editions. Our goal is to produce new content and feed the debate in the field of artistic, architectural and cultural activity in Penco. The choice of the printed format is based on the ability to experiment and explore the possibilities provided by the interaction of reading with the object, in addition to the graphic capabilities provided by risographic printing. "Impreso en Risografía y Láser en el estudio de Almacén Editorial". CONTENTS: No. 1 : Editorial -- Por las desindustrias creativas / Eduardo Cruces -- Ilustración / Marz -- La pelota de oro / Chimba Ribera ; No. 02 : Editorial -- Despolizitación del espacio público / Carolina Arriagada Sickinger -- Contradicciones / Luis Darmendrail Salvo -- Ilustración / Cristian Toro-- Una historia condenada a repetirse / Claudio Brnal Abarza.. Priced as set(114130) \$12.00*



75. Jimenez Ortegata, Francisca. **EL CUERPO MÁS EXTENSO DESPUÉS DEL UNIVERSO MISMO = THE LARGEST BODY AFTER THE UNIVERSE ITSELF.** Bogotá: Tormenta Ediciones, 2022. 90 pages. b/w plates, plus tipped in plate on last page, wrps. with exposed stitched binding (Japanese bookbinding) 19 cm. ISBN: 9789584913593.

*"The largest body after the universe itself" is a photobook that describes "THE GREAT FLOOD" of Puerto Colombia, Atlantic. It contains analog photographs, digital photographs and drawings, which build a false chorographic archive that documents the day after the event. In this way, this publication is mainly crossed by common languages of historical representation and by symbolic appropriations around the growth of waters, colonialism, the problems of aesthetic representation on the landscape and the systems of approach to Colombian history and territory. This fiction arises from foundational myths and popular predictions about the end of the world, as a result of changes in the ocean current, the growing violence in the country and the progressive destruction of the coasts as a sign of decadence and anti-progress at the beginning of the 20th century. XX. The end result is a visual essay made up of relationships and representations that legitimize the flood from its media translation, its historical appropriation, and its aesthetic romanticization in contemporary visual culture. In this book, the ocean ceases to be an element or a space that appears to most as the closest immensity, the most sublime idea or -the most extensive body after the universe itself-. ENGLISH AND SPANISH TEXT.(116568)*

\$40.00





76. La Roche, Martin. **QUICK CROSSWORD N° 13,692, VOL. 11.**

Includes:

- 10 small postcards
- One folded sheet
- 10 pieces of printed paper
- 3 cards
- 1 red piece of paper with pen drawings
- 2 small sheets of wax translucent papers
- 2 facsimiles of mail stamps from Portugal
- 2 color slide transparent photos
- 1 small color glossy plate

. Santiago de Chile: Naranja Publicaciones, 2020. 21, 18 pages. b/w illus., b/w pict. wrps., staple bound with metal holders (omega staples), plus 32 pieces, loose as issued, all inside yellow printed letter-size envelope with black sticker as cosure. 21 cm (book); 36 cm (envelope).

*LIMITED EDITON OF 100. Quick Crossword N°13,692 is a crossword book by Chilean artist Martín La Roche (1988). This publication is part of the homonymous project in which the artist proposes different resolution strategies to the fast crossword # 13,692, originally published by the English newspaper The Guardian, freely taking it to editorial, graphic and installation spaces. This version -N° 11 of the project- edited and designed by Naranja Publicaciones, is composed of three elements: a book with the clues that arises as an invitation for intervention by readers; a set of images/contents that act as possible solutions to the tracks, which come from the Naranja Collection and the personal memory of the artist and editors; and finally, an envelope with a printed text by the academic Megumi Andrade Kobayashi, which collects the history of the project and links it with other publishing practices. "Esta publicación se compone de un librito y de un conjunto de imágenes dispuestos dentro del sobre. Cada página de este librito tiene una pista proveniente del crucigrama rápido (quick crossword) Nr. 13,692. El uso de las imágenes implica una decisión a tomar por parte del lector o lectora. Un modo de resolver el crucigrama es seguir las siguientes instrucciones:*

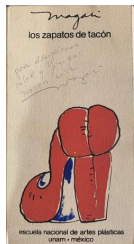
- 1) *Despliega todas las imágenes contenidas en el sobre.*
- 2) *Revisa las pistas del libro. Estas se encuentran en el sector central inferior de cada una de las páginas.*
- 3) *Entre todas las imágenes, selecciona aquellas que permiten resolver la página. Recuerda que puede haber más de una solución a una misma pista.*
- 4) *Con un cuchillo corta cuidadosamente las líneas segmentadas. En caso de 4 rectángulos, debes pegar la imagen sobre la figura.*
- 5) *Por último, ubica la pista en la página introduciendo cada una de las puntas de la imagen en las solapas que se crean a partir de los cortes"*

(116172)

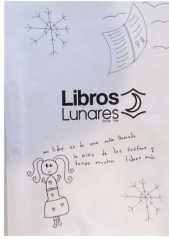
\$80.00



77. Lamoyi, Carls (Ed). **KAQJAY (2006-////)**. Mexico, D.F: Fiebre Ediciones, 2018. 188 pages. b/w and color plates, ports., facs., bios., bibliographical references (pages 184-185), b/w pict., wrps., traslucent d.j., + 1 inserted booklet (48 pages, 14 cm) loose as issued. 22 cm.  
*Book dedicated to the work of the Mayan kaqchikel collective "Kaqjay Moloj", the community archaeology, and the memory of Guatemalan genocide. The collective of archaeologists, photographers, activists, anthropologists, historians and people from the region that since 2006 has been in charge of a community museum in the town of Patzicia, in Chimaltenango (Guatemala), dedicated to local history, the memory of guatemalan genocide and the questioning of modern notions of identity, subject and state, as an effort to rething traditional archaeology and its use in the consolidation of hegemony and national narratives. "This collection of photographic portraits of the people killed or disappeared during the armed conflict of Patzicia, mainly in the eighties. The intention is to build memory, but not from the official history, but on a par with the historical construction that is made from the subalternity of the communities and the people." (HKB Translation) –Booklet. CONTENTS: Kaqjay Moloj. El museo como idea / Fiebre ediciones -- Ri qatzij, ri qak'aslem pa qatinamit. La historia de Patzicia: pensar el pasado y el presente desde la comunidad / Kaqjay Moloj – El archivo histórico municipal de Patzicia -- Aj ru solonel, aj ru kemonel ri ojer Tzij, ri k'aslem / Eddy Tocón -- Objeto antiguo: diversas narrativas sobre el pasado de Cerritos Asuncion y Kaqjay / Comunidad Kaqchikel de Investigación -- El colectivo Kaqjay Molo. La construcción local de la memoria y el imaginario del futuro / Beatriz Cortez -- Vida y memoria de Patzicia / Índice fotográfico -- Museo Comunitario Kaqjay. Conociendo desde la comunidad y nuevas formas de colaboración / Douglas Carranza Mena Colaboradores -- Víctimas del conflicto armado. SPANISH AND MAYA TEXTS(115239) \$58.00*



78. Lara, Magali. **LOS ZAPATOS DE TACÓN**. Serie Imaginerías. Mexico, D.F: Universidad Nacional Autónoma de México, Escuela Nacional de Bellas Artes, UNAM-ENBA, 1983. 5 sheets. folded accordion style, loose as issued, illuminated drawings, last sheet tipped-in in red pict. unbound boards, inside cardboard illus. portfolio. 19 cm.  
*SIGNED BY THE AUTHOR/ ARTIST. LIMITED EDITION OF 150. High-heeled shoes" The first, I would think, is this difficulty of fixed identity, this part that interests me of this dark place of ourselves that we know little about and that has to do with desires, but also with thoughts and masculine parts. and women who don't agree," (M.L) explains. Prepositive artists book by feminist artist Magali Lara (Mexico City 1956), "where the artistic producer takes the formal characteristics of the book, but also uses the pages as an artistic space where "visual and physical forms are fundamental components of the meaning"(113944) \$600.00*



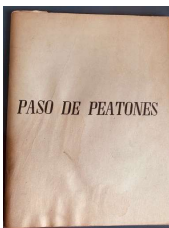
79. **LIBROS LUNARES BOOK FAIR.** Pereira, Colombia: Luz de Luna Editores, 2021. (65) pages. b/w and color plates (some fldg.), facs., ports., draws, black wrps. bound with plastic clasp, b/w pict. d.j. Cover Title. NOTE: Some pages are in different sizes. 23 cm. ISBN: 9789585250079.

*Compliation of independent artist publishers in Colombia. This publication is the result of a collaborative work, under the initiative of Luz de Luna Editores, but with the complicity of those who were part of this meeting. From the dialogue and ideas each of the elements of this Tomo I is defined, the tangible container of Libros Lunares Book Fair, a platform to make visible the work of the publishing community and its creators, to connect them with the productive world and to promote the book as an object, instrument, tool and work in the national artistic circuit. CONTENTS: Libros lunares boofk fair / Daniela Argüelles Gómez -- Libros lunares boofk fair -- Calipso Press -- Matiz Taller Editorial -- Jardin -- Azul de Bolsillo -- Hambre Libros -- Raya Editorial -- Salvaje -- Capibara Libros Dibujados -- La Astilla en el Ojo -- Cain Press -- Allanza Frances de Pereira -- Luz de Luna Editores -- A ediciones -- Impresionante(116522) \$30.00*



80. Loo, Sergio. **OPERACIÓN AL CUERPO ENFERMO.** Primer edición. Serie H (Poesía) # 28. Illustrations by Luis Bermejillo Gamble. Mexico, D.F: Casa Universitaria del Libro; Ediciones Acapulco, 2015. 87 pages. b/w plates, drawings, b/w pictorial boards. OCLC: 956695593 22.5 cm. ISBN: 9786072704893 (Universidad Autónoma de Nueva León); 9786079639938 (Ediciones Acapulco).

*Published after the death of Sergio Loo (1982–2014), this bears witness to the author/poet's path to death with an illustrated book with a mix of poetry, prose, and both fantastical and anatomical drawings . With an anatomical atlas of the human body and a hospital room, Sergio Loo creates a kind of fictional, poetic autobiography marked by tumors, cancer, amputations. Through the discourse of the I know the most intimate of the characters, trapped in the discomfort, unfold: Peter with the self, Cecilia with both. The language is marked by a personal universe, almost melancholy: poetic prose is the medium, the eyes, the bones, the limbs of the protagonists. Operation to the diseased body is a tragic and hopeful end, with deep roots in the memory of the suicidal adolescent, of the one who is right(108049) \$40.00*



81. Macotela, Gabriel; Yani Pecanins (Dir). **PASO DE PEATONES. (2): PUBLICACIÓN COLECTIVA.** [realización: gabriel (Macotela), yani (Pecanins), walter (Doehner)]. México, D.F: Cocina Ediciones Marginales, 1978. 39 pages. b/w plates, facs., mimeographed prints made with rubber seals, wrps., plus 1 card with mimeographed texts inserted, loose as issued. (marginal wear and water stains in covers; foxing and chipping in the edge of some page edges, not affecting text; o/w good copy). 21 cm.

*LIMITED EDITION OF 300 of collective hand made mimeographed edition by the famous Cocina Ediciones, an independent Mexican editorial dedicated to the production of artists' books. The journal attracted young painters and poets who reflect their experience of living in Mexico City. Participating names include: Jorge Mancera, Gabriel Macotela, Yani Pecanins, Santiago Rebolledo, Dominique Lagrand, Walter Doehner, Susana Avilés and others. [http://www.magalilara.com.mx/index.php?mod=textos\\_c.archivo&clave=71\(89474\)](http://www.magalilara.com.mx/index.php?mod=textos_c.archivo&clave=71(89474)) \$600.00*



82. **MAGNOLIA ZINE N° 4, 5, 6.** Curitiba, Brazil: Magnolia Cartonera; Bibliotecas do Brasil (Blog), 2017. 3 issues: 20 pages ea. b/w plates, ports., color pict. wrps. 21 cm. *Magnolia Cartonera was founded in 2014 Daniele Carneiro and Juliano Rocha (also creators of the blog Bibliotecas do Brasil), as the publisher of the blog "Bibliotecas do Brasil" (<http://www.bibliotecasdobrasil.com/>). Their books are produced in a sustainable way, practicing recycling and with creative, artisanal and artistic qualities. Magnolia Zine was a bimonthly publication (Quarterly since 2018) of Magnolia Cartonera that encourage reading, created for those looking for incentive activities, tips on improve their reading, information of interesting topics, and about activities in libraries. The zines that began with: Número 1 (Janeiro/Fevereiro 2017) have 20 pages that accompany illustrated covers, an exclusive page marker and an internal folded poster. CONTENTS: Magnolia Zine #4 (Julho-Agosto 2017) -- Magnolia Zine #5 (Set-Out 2017) -- Magnolia Zine #6 (Nov-Dez 2017)(118719) \$39.00*



83. Martin Bonadeo. **PACHA KUTIQ WANKA.** Buenos Aires: Martín Bonadeo, 2018. 452 pages. b/e plates, bibliographic references (p. 92-99), illus. boards with navy blue silk ribbon as bookmark, issued in color illus. slipcase, plus 1 booklet titled "Altro viaggio: peregrinajes con Martín Bonadeo hacia Pacha Kutiq Wanka" by Gustavo Buntinx (99 pages, 18 cm.) and 1 folded sheet of 20 two-sided pages titled "Indice de imágenes, glosario". Texts printed in two columns, red and black . 18 cm. ISBN: 9789874280749.

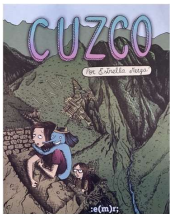
*In 2018, in the Museo Nacional de Chavin, (in the district of Chavin de Huántar, province of Huari, department of Ancash, Perú), artist Martín Bonadeo opened the exhibition PACHA KUTIQ WANKA, a monumental artistic-spiritual exercise whose display over three years of different experiences included artistic interventions in the local landscape that included the collaboration of Peruvian curators and artists, the edition of a travel log in the form of a breviary book and the work created side by side with the artisans of Don Bosco, from different localities of the Callejón de Conchucos, Department of Ancash, linked to the Operación Mato Grosso, Christian institute, founded by the spiritual Ugo de Censi, that culminated in November 2018. The book is a strange collaborative publication in the form of a missal, made up of a sum of photographs, almost all of them intervened with drawings, some drawings also added, all of them in red; photographs which are linked to the art exhibited at the National Museum of Chavin. The book also contains a sequence of texts by various authors, linked together around Pacha Kutiq Wanka, the theme of works of art. A project of Martin Bonadeo and Gustavo Buntinx, curator and bus driver of Micromuseo ("al fondo hay sitio"). CONTENTS: Gæa -- OMG -- Chavin -- Wachuma -- San Pietro -- Crucis -- Nuna -- Astrum -- Ugo -- Barca Wanka -- Punku Paradiso -- Horizon Kutiq -- Awayu Caelum -- Ara Chakana -- Cyânus Pacha -- Tawantin Luci Sante -- Pan Altar Pacha K'anchay -- Pacha Kutq Crux -- Cronología -- Charwin: Wanka (lugar sagrado) de puma, chakana (cruz andina) y wachuma (cactus) / Tayta Ullpu -- Descenso y ascenso del alma por la belleza / Leopoldo Marechal -- Hay un orden de magnitud por conocer en las piedras, la vida, la conciencia, la creación humana del conocimiento o de la obra de arte / Patricia Saragüeta -- El ritmo cósmico / Oliverio H. Duhalde -- El Cactus San Pedro / Wachuma en las Crónicas Coloniales del Siglo XVII (1612-1656) / Carlos Brescia -- Siete momentos en la vida de San Pedro / Fernando José Ortegá. TEXTS IN ENGLISH, SPANISH AND QUECHUA (116345) \$46.00*



84. Melim, Regina (Coord). **FABIO MORAIS: RODAPÉ**. Coordenação editorial... Aula, 01. Florianópolis, SC: Par(ent)esis, 2015. 42 pages. duo tone plates, wrps. 23 cm. *LIMITED EDITION OF 500. AULA is an educational project created in 2015 by Regina Melim with the express intention of circulating practices developed in the undergraduate and graduate programs in Visual Arts of the Universidade do Estado de Santa Catarina. The project invites annually an artist or graduated student, to teach a class, while some of the contents become a limited edition publication. The project started with artist Fabio Morais giving class to students of disciplines "Curatorship" (Graduates in Visual Arts) and "Other Art Spaces" (Postgraduate Course in Visual Arts). Part of his presentation in the classroom, whose main theme was his collection of books, entitled "Bacanas Books" (Nice Books), generated the publication: Rodapé (AULA 01). CONTENTS: Este texto serve de referência a suas notas de Rodapé.(107992) \$15.00*



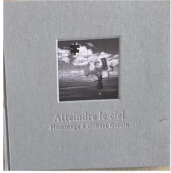
85. Méndez Etchepare, Alfredo. **MENOS SEIS GRADOS HACIA EL OESTE**. Santiago de Chile: Zuni Zines; La Mano Ediciones, Julio 2019. (32) pages. Risograph printed, b/w plates, b/w pict. wrps. 28 cm. *LIMITED AND NUMBERED EDITION 23/120. This photographic work of Alfredo Méndez Etchepare (Chile 1970) is based on the recent historical and archaeological background that we have about the foundation of Santiago. These facts would reveal that the core of the city we know today would have been built on an Inca astronomical and ceremonial center of sun worship. In the Spanish-American urban model, the Plaza de Armas is the physical and symbolic center of the city, a point that originates the regular and perpendicular urban layout arranged according to the four cardinal axes. In the case of Santiago de Chile, the square is deviated six degrees to the west, off-center and out of square from the usual pattern of colonial urbanism. As a result of this mismatch, it was discovered that the location of this center would conform to another pattern, based on an Andean ordering of construction of the space. The Plaza de Arma would then be the exact demarcation of the intersection of two solar phenomena, the summer solstice and the winter solstice, aligned to the hills that are around it. "Menos seis grados hacia el oeste" (Minus six degrees to the west) Its starting point is this intersection, the crossing between these two temporal maps that configure the urban and historical space in which we live and that makes us re-think the city and its origin. The photographs of this series were taken in a tour within the historical perimeter, in the triangulation Alameda, Rio Mapocho and Av. Independencia between 2014 and 2015. Exploring the ideas of mismatch, overlap and the invisible, a new map is drawn that proposes to observe the city as the course of the sun is observed. The cartographic image of the city is presented in this way as a double route, a physical displacement of walking as well as a transit of the luminous that appeals to both the photographic and the solar. CONTENTS: Menos seis grados hacia el oeste / Alfredo Méndez Etchepare(117452) \$40.00*



86. Mergá, Estrella. **CUZCO**. Rosario, Argentina: Editorial Municipal de Rosario, :e(m)r;, 2016. 11 pages. b/w plates, color pict. wrps. 25 cm. ISBN: 9789871912582. *Estrella Marga nació en 1990 en Villa Constitución. Vive en Rosario desde 2009, donde estudió Bellas Artes en la Facultad de Humanidades y Artes (UNR). Asiste al taller Un triángulo y una calavera coordinado por Pauline Fondevilla y Silvia Lenardón. Colaboró con ilustraciones para las revistas rosarinas El corán y el termotanque y Re-play. Actualmente da clases en escuelas de Villa Constitución y Rosario. Publicó el fanzine Cuzco, seleccionado en la Convocatoria de Historieta 2016 de EMR. Cuzco es el segundo capítulo de su diario de viaje.*

(110668)

\$10.00



87. Montaño, Ileana. **ATTEINDRE LE CIEL: HOMAGE À GILBERT GARCIN -- L'EGO MEURTRI: HOMAGE À GILBERT GARCIN.** México, D.F: eKphrasis; HagoLibros, 2022. [36], [34] pages . b/w plates, dos-à-dos bound pict. cloth boards. Titles taken from separate title pages, the two books bound back to back and inverted. (small 1/2 iight ink mark on front cover margin not affecting image). 21 x 21 cm. ISBN: 9786079989231.

*The dual photobook of the artist Ileana Montaño (Reaching for the Sky / The bruised ego) is, on the one hand, the manifestation of the inspiration and interpretation of the art of photomontage of French photographer Gilbert Garcin, seen, felt and interpreted by the eyes of a Mexican woman, from her own circumstances, idiosyncrasy, time and artistic language. And on the other hand, it is also a journey that goes from the "the darkness, loneliness and despair that emerges from internal conflicts, to the light of hope, resilience, and renewal; it is a journey of self-realization and self-discovery; a descent and ascent through the surreal and sometimes absurd but authentically human world." Ileana Montaño is a professional in graphic communications and advertising who lives and works in Mexico City. Through her work, she tries to evoke sensations. Her images are the combined inspiration of interweaved images and stories layered through her feelings and emotions. She studied Graphic Communications in the University of California in San Diego (1988). ENGLISH AND SPANISH TEXTS. LIMITED EDITION OF 500(117991) \$95.00*



88. Montenegro, Christian. **DEBATES POR SEÑAS: MAESTROS DEL ABSURDO: FRANÇOIS RABELAIS.** Colección Gráfica en Movimiento. Buenos Aires: Tren en Movimiento Ediciones, 2023. 1 folded sheet: (8) pages. duo tone plates, ports., illus., wrps. Issued folded in plastic translucid protective bag. An unbound book that become a poster when unfolded

35 cm (70 x 100 cm., unfolded). ISBN: 9789878902449.

*Christian Montenegro adapts into a comic book a fragment of the 16th century novels «Les Cinq livres des faits et dits de Gargantua et Pantagruel» written originally in French by François Rabelais ("Alcofribas Nasier"). The graphic piece is an adaptation of a fragment of the second book into comic book using the same language of the original eccentric and satirical text. The five novels are considered one of the earliest examples of Nonsense in French literature. The chapter chosen and adapted deals with a controversy by signs carried out between English scholar Thaumaste and Panurge (Pantagruel best friend), where the gestures made by the protagonists enhance the total magnitude of the crazy and heated philosophical dissertation. "Debate por señas" (Sign Debate) is a comic strip, is an introduction to the world of the absurd, and it's also a poster. LIMITED EDITION OF 1000(119320) \$16.00*



89. Montero, Juan Pablo. **CUADERNOS (IN)ÚTILES N° 3**. La Plata: Tercera persona, 2023. 40 pages. b/w and duo tone plates, pages are cut-out in the center, lined with black cardstock boards containing embossing different geometric shapes. NOTE: Inside, printing test and torn pages, are interspersed. The holes created by the torn pieces creates a void inside from which emerges the yellow color of the cardboard at the beginning and end of the book. Torn pices of paper from pages are included. One certificate of authenticity printed on a loose sheet, sig. 14 x 14 cm.

*SIGNED AND NUMBERED OF LIMITED EDITION OF 50. "Editado por TERCERA PERSONA (Leticia Barbeito Andrés and Juan Pablo Montero). Encuadernado a mano con costura francesa y papeles rasgados por Fa Taller Estudio. Páginas en papel de desecho de Imprenta con Mística (bookcel de 80 gramos) y papel colorplus de 120 gramos. Tapas de cartón forradas en papel negro color plus de 120 gramos. Ejemplar no. \_\_\_ de la primera edición de 50 ejemplares. La Plata. Año 2023"--Certificate of Authenticity enclosed. TERCERA PERSONA is a collection carried out by Leticia Barbeito Andrés and Juan Pablo Montero since 2019. From the city of La Plata, they publish books and "things" from people interested in publications as a space of intimacy but also the artist's book as collaborative device, of action, of gesture or being a landscape in itself or a field of visual research. In total they have eleven proposals among which are authors such as Lulú Lobo, Marcela Cabutti, Celestina Alessio or Daniel Díaz Teruggi. Montero productions are based at Fa Taller Estudio, Tercera Persona and Imprenta con Mística. He is in charge of printing each of the EME books since August 2020.(119317)* \$15.00



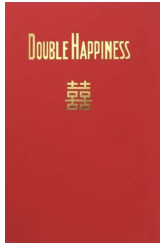
90. [Ojeda, Naúl]. Laughlin, Robert M. **DICCIONARIO DEL CORAZÓN**. Grabados de Naúl Ojeda. San Cristobal de las Casas: Taller Leñateros, 2002. (122) pages (printed one-side). Handmade paper, frontis., duo tone (black and red) plates (some folded), prints, fabric covered boards. Text and woodcuts printed in red and black on off-white art paper, some sheets folded. The illustrations, many full page, include printed crepe paper and moveable cutouts. Bound in textured black handmade paper over boards; a heart-shaped cutout in the front cover reveals red endpapers. A shiny black ribbon tied around the front hinge has a red velvet heart pendant. "Este libro se empezó a imprimir el 14 de febrero de 2002 en Taller Leñateros. Se uso serigrafía Solar y Lunar, tinta de amar, papel de corazón de maguey."--Colophon. 23 x 29 cm. ISBN: 9789709334807.

*SIGNED BY AUTHOR OF A LIMITED EDITION OF 500 of hand made book. Mayan idioms concerning the heart. Texts by Robert Moody Laughlin (United States, 1934 - 2020) a noted anthropologist and linguist and illustrated with woodcuts by artist Naúl Asdrúbul Ojeda (Montevideo, Uruguay 1939 - Arlington, VA 2002), who was also A master in watercolors, acrylics, sculptures, linocuts and installations. CONTENTS: Un romance maya del corazón -- La historia de un amor. IN SPANISH AND TZOTZIL* (117671) \$295.00



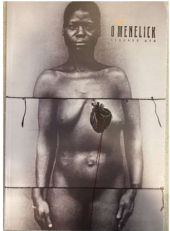
91. **PAMPHLET RAPED: THE TOP 22: COLUMBIA'S RULING ELITE**. N.p: (OSPAAAL?), c1968. 1 color sheet folded 3 times, b/w plates. 25x45.5cm.

*Satirical poster with b/w images on one side and text on inside folds. Text identifies 22 members of U.S. mass media, International and National corporate businessmen as both being secretly being funded by the CIA and as trustees of the University of Columbia's ruling elite. Some of the members listed include: Walter N. Thayer, Arthur Hays Sulzberger, John R. Dunning, William A.M. Burden, Grayson L. Kirk, Samuel R. Walker, Harold F. Mc Guire, Alan H. Temple and Wiliam C. Warren(82004)* \$225.00



92. Parra, Eva; Oswaldo García. **DOUBLE HAPPINESS**. Cali: Calipso Press; Nothing Fancy, 2021. 24 pages. duo tone plates, staple red wrps., with golden title and symbol. Risograph printed. Cover Title. 20 cm .

*Risograph printed in three inks: Yellow, Blue and Fluorine Pink. Double happiness is one of China's favourite cigarete brands. Double Happiness is chinese symbol for marriage (happiness two times = double happiness). Double happiness is a photobook featuring images taken in Shanghai in May 2019 by Eva Parra and Oswaldo García(116556) \$60.00*



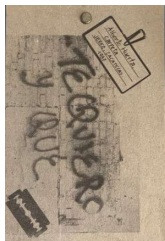
93. [Paulino, Rosana]. **O MENELICK 2º ATO, ANO IV**. São Caetano do Sul, SP: Mandelacrew Comunicação e Fotografia, Out. - Nov. - Dez. 2014. 94 pages. b/w plates, ports, bibliographical references, advts., b/w pict. wrps., COVER READS: O Menelick: Segundo ato. ISSN: 2317-4706 30 cm..

*O Menelick 2º Ato magazine is an independent editorial project that has as goal the valorization and reflection about the artistic production of the afro diasporic, popular and urban culture of the black west, with special attention to Brazil. The Magazine's Project was created in 2010 by brazilian journalist and photographer Nabor Jr.. Front and verso covers present reproductions of works from the series "Assentamento(s)", by visual artist Rosana Paulino. CONTENTS: Território urbano -- Museu Afro Brasil: 10 anos de reinvenções das africanizantes / Oswaldo Faustino -- Hamilton Cardoso e seu tempo / Flávio Carranca -- O mulato pernóstico / Márcio Macedo -- Para além dos quartos de despejo e das casas de alvenaria / Christiane Gomes -- Carolina Maria de Jesus: textos inéditos -- Historias que não fundam no mar: uma arqueologia com El Hadji Sy / Luciane Ramos Silva -- Descolonizar a estética / Luciane Ramos Silva, Nabor Jr. e Renata Felinto -- Nossos antepassados transformados em arte no MASP / Renata Felinto -- Papéis da memória: afetos e trajetos negros em São Paulo 1940-1950 / Alexandre Araújo Bispo. Available online without cost: [http://www.issuu.com/omenelick2atq\(107874\)](http://www.issuu.com/omenelick2atq(107874)) \$12.00*



94. Pecanins, Yani. **LIBRO OBJETO X CORREO: EXPOSICIÓN INTERNACIONAL DE LIBRO DE ARTISTA**. México, D.F: El Archivero Libros de Artista, 1988. (24) pages. mimeograph b/w plates, cat., b/w pict. wrps. with tipped-in stamps, bound with two-hole prong paper metallic fasteners. (some foxing on pages; o/w very good copy). 28 cm.

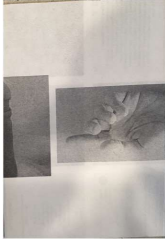
*El Archivero was an art gallery and bookstore established in 1984 in Mexico City by Yani Pecanins (Mexico 1957–2019), Gabriel Macotela (Guadalajara, Mexico, 1954) and Armando Saénz Carrillo (Mexico, 1955 - 2018). This is the catalogue of the exhibition "Libro objeto x correo", presenting 12 examples of mail art from various artists. "This catalog was finished printing in February 1988, the edition was published by El Archivero. The print run consists of 300 copies printed by hand in mimeograph and photocopy." (HKB Translation) --Colophon. LIMITED EDITION OF 300(117611) \$400.00*



95. [Pecanins, Yani]. Huerta, Alberto. **TE QUIERO Y QUE...** Carpeta. Jerez, Zacatecas: Ediciones Tatuaje; México, D.F. : El Archivero Libros de Artista, 1987. 8 cardboard sheets. b/w plates, bound with metallic fastener clip. 14.5 x 22 cm.

*"Te quiero y que..." de Alberto Huerta se terminó de imprimir en el mes de [julio] en los talleres Conber. La edición consta de [500] ejemplares. La portada me la prestó Yani Pecanins." Colophon. OCLC: 0(113837) \$300.00*





96. [Pegurier, Bruna]. Brucz, Pedro (Ed). **LASCÍVIA: BRUNA PEGURIER.** Design e edição... São Paulo: Rasgo, Julho de 2018. 56 (vii) pages. b/w plates printed in risograph, one fldg. sheet with b/w and color plates inserted (21 x 15 cm (folded), 42 x 30 cm (unfolded)), loose as issued, wrps.m with exposed stitched binding (Japanese bookbinding), b/w pict. d.j. 25 cm.

*HAND NUMBERED AND LIMITED EDITION OF 100 COPIES. Photo Artist's book by ceramist and fashion designer Bruna Pegurie presenting her most recent project on how men value themselves when asked to expose their genitals outside of the context of sexual desire so to "turn the tables on female objectification". Through the photographs of the phalluses of 13 men (gay and straight) from Berlin, Paris, Sao Paulo and Rio de Janeiro, she created porcelain penis sculptures that were later exhibited in Carnival 2018. "Lascivia shows the discovery and exercise of acceptance of the erotic feminine power without guilt. For that, provocation. Through instant photos of naked men, a long manual process of observation until reaching the porcelain sculptures of their penises as a "symbol of maximum virility". The interest of people and their behavior leads to the interview with each model, in order to try to understand the masculine patterns of power and fragility. The same dichotomy present in the porcelain, which also rigid is easily breakable."* --Page [61]. ENGLISH AND PORTUGUESE TEXT(112396) \$75.00

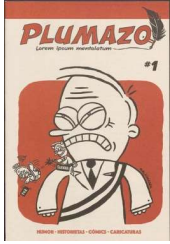


97. [Pitta, Rocha Matheus]. Duarte, Luisa; Matheus Pitta Rocha. **O ANO DA MENTIRA : UN CALENDÁRIO DE MATHEUS ROCHA PITTA = THE FOOLS'S YEAR : A CALENDAR BY MATHEUS ROCHA PITTA.** São Paulo: Ikrek Edições, 2018. 780 pages. b/w plates, wrps. 10x11 cm. ISBN: 9788567769158.

*Matheus Rocha Pitta has the newspaper [cutouts, photos, etc.] as an essential source in his production. From the collection of images of demonstrations in different newspapers [the collection collected by the artist is long-standing and is constantly expanding], Matheus elaborates a calendar. But the artist extracts the phrases from the banners and banners and substitutes them for the inscription 1 April 2017. ENGLISH AND PORTUGUESE TEXT. LIMITED EDITION OF 1000 COPIES.*

*Matheus Rocha Pitta [Tiradentes, MG, 1980], lives and works Rio de Janeiro. He participated in numerous solo and collective exhibitions, among which stand out: "The Fool's Year" [Athena Contemporânea, Rio de Janeiro, RJ]; and the 29th São Paulo Biennial. Currently, he is currently exhibiting the individual exhibition "Minor Memory" at MAM Rio.*

*"One of the first things that caught my eye on my arrival in Berlin in 2017 was the shop windows of the city. Instead of hiring professional designers, store owners seem to decorate their own windows in a very amateurish, spontaneous and fun way. A copier, for example, has a huge display of orchids, whose relationship to the impression remains graciously incomprehensible, unless you picture the owner's love for those flowers. My facilities at the exhibitors I rented at two subway stations for the exhibition at the Künstlerhaus Bethanien residence [1] were a tribute to these adorable, handmade, do-it-yourself modes of exposing. When invited by the SOX project [2] to occupy the shop window on Oranienstraße, shortly after the opening of my exhibition, I had to respond quickly. As opposed to the project To the winner the potatoes, which I developed during my one-year residency, I only had two weeks to create something new. The time was short, so I decided to take time as a starting point, to be precise, opening day, April 1, or Fool's Day. It is read on the Wikipedia page dedicated to the date: "In the Middle Ages, New Year's Day was celebrated on 25 March in most European cities. In some areas of France, the New Year was a holiday weekend that ended on April 1. Some writers suggest that the April fools originated because those who celebrated on January 1 had fun with those who celebrated on other dates. "So those who celebrated at one time were regarded as fools - but conversely, they expose the conventions of measure of time. So, on April 1st, in a shop window on Oranienstraße, I introduced The Fool's Year, a calendar where every day is Fool's Day, "Fool's Day", or, as it is known the date in Brazil, the "Day of the lie". All year condensed and frozen in a single day, or a single initial day dilated and diluted in one year. Every day they are represented by a newspaper photograph of protesters holding posters, banners or banners, whose specific political claim I removed and replaced with the date 1 April 2017, as it was printed in the newspapers. These images come from my own archive, which I feed almost every day with newspaper photographs. I love the language of protest, you do not have to agree to the content to worship it. I have been collecting these images for almost eight years, regardless of your political claim, regardless of their place and date. It is a file of gestures, of pure "mediality" without "purpose". Then you see 365 images of protests, 365 days of the past that claim nothing but the consciousness of Today. To be regarded as a fool is only a matter of time-lag, of breaking clocks, as Benjamin quotes in his 15th thesis on the concept of history: "...They shot the clocks to stop the day. ""(110603) \$95.00*



98. **PLUMAZO: LOREM IPSUM MENTOLATUM. NOS 1-5** Humor, historietas, cómics, caricaturas. Santiago de Chile: Revista Plumazo, Nov. 2019 - Abril 2021. 5 issues: v.p. b/w plates, staple bound duo tone pict wrps. Cover Title.

*CONTENTS: Año 1, núm. 1, Noviembre 2019. Dibujan en este número: Alen lauzan -- Gallinas con Chaleca -- Minibeca -- Malaimagen -- Karlo Ferdon*

*Año 1, núm. 2. Febrero 2020. Dibujan en este número: Guillo -- Supnem -- Lesbilais -- Garvo -- Malaimagen -- Karlo Ferdon*

*Año 1, núm. 3. Octubre 2020. Dibujan en este número: La Mirona -- Alvarex -- Danila Thiers -- Gaviota Cercos -- Quiro Gallardo -- Malaimagen -- Karlo Ferdon*

*Año 1, núm. 4. Diciembre 2020. Dibujan en este número: Asterisco -- Minico -- Devil Katy -- Mavi -- Piñiñento -- Malaimagen -- Karlo Ferdon*

*Año 2, núm. 5, Abril 2021. Dibujan en este número: Holamirona -- Hugus trador -- Nati Pajarito -- Néstor Alarcón -- La Trino -- Damivago -- Malaimagen -- Karlo Ferdon(116956)* \$66.00



99. Ponte, José Antonio. **PONTE 2 ENSAIOS: HISTÓRIA DE UMA BOFETADA; O CASACO DE AR.** Tradução de Clarisse Lyra. São Paulo: Malha Fina Cartonera, Editora Cartonera da FFCH / USP, 2016. 43 pages. duo tone plates, visual poetry, bound in corrugated boards ("cartonera style"); with saddle stitch binding. Front cover with unique hand hand-painted in bright color acrylics. 21 cm.

*The two essays by Antonio José Ponte speak of memory and heritage "Take Jose Martí out of the museum of the holy dead scriptures." "História de uma bofetada" (History of a slap) is a profane reading that restores the present value of José Martí's texts, in a narrative that "destroys" the "Apostle of Cuban Independence", making fun of him, quoting him as it is quoted when alone before a book. In "O casaco de ar" (The air coat), José Martí walks through New York dragging a dark and clumsy coat. A frequent garment of the patron of Cuban letters. The "casaco" (coat) of Martí, one of his emblems of martyrdom. "Este livro foi composto com a família tipográfica argentina Alegreya e confeccionado artesanalmente em oficinas realizadas no primeiro semestre de 2016. Foi impresso na Gráfica da Faculdade de Filosofia, Letras e Ciências Humanas da Universidad de São Paulo, é uma das iniciativas do Programa Unificado de Bolsas (2015-2016)." --Colophon. CONTENTS: História de uma bofetada -- O casaco de ar -- Epílogo(114374)* \$20.00



100. Rivas Ramírez, Jacqueline. **LIMA, CIUDAD DE LOS REYES (POP-UP BOOK).** Lima: [publisher not identified] : The author, 2021. (22) pages. color plates with pop-up cut-out figures, map, color wrps., bound accordion style (unfolded measures 10 x 110 cm and folds accordion style to 10 x 10 x 3 cm.). Issued in slipcase. 10 x 10 cm. (folded). ISBN: 9786120070482.

*Artist book folded accordion style with pop-up scenes that unfold, to show an illustrated guidebook of 7 iconic sites in the city of Lima, the City of the King. CONTENTS: 1. Parque de las Aguas -- 2. Parque de la Exposición -- 3. Barrio Chino -- 4. Teatro Municipal -- 5. Plaza Mayor -- 6. Ferrocarril Central -- 7. Cementerio Presbitero. LIMITED EDITION OF 500(116615)* \$30.00



101. [Rivera, Diego; Juan O'Gorman]. Anda Alanis, Enrique X. de. **ANAHUACALLI, DEL INFRAMUNDO AL COSMOS. DIEGO RIVERA + JUAN O'GORMAN + MAURICIO ROCHA.** Texto de... Grabados originales y Pop Up de Nacho Gómez Arriola. Guadalajara, México: Taller Gráfica de Comala; Fundación AMEC, 2023. 34 pages. Hand-printed book in cotton paper sheets with printed engravings of the original plates on DePonte cotton and Prisma handmade paper and a PopUp. It was composed in movable metal type and in Intertype with the collaboration of the maestro Salvador Botello. Format in 4° vertical format (26.5 x 16.5 cm.) with hardcover. 27 cm.

*Continuing with our series of books on emblematic works of Mexican architecture of the 20th century, we present the "Anahuacalli", the unique masterpiece conceived by Diego Rivera with the collaboration of Juan O'Gorman and the recent contemporary intervention of Mauricio Rocha. In his text, the renowned researcher Enrique X. de Anda Alanis makes an analysis of this piece of monumental architecture inspired by the building traditions of pre-Columbian cultures. To complement the text, Nacho Gómez Arriola made 10 printed engravings of the original plates. LIMITED EDITION OF 100 SIGNED AND NUMBERED COPIES + 50 FOR THE AMEC FOUNDATION(119028)* \$185.00



102. Saavedra, Carlos. **MADRES TERRA.** Sebastián Ramírez; MAFAPO. Manizales, Colombia: Raya Editorial, 2022. 118 pages. Offset 15 black and white portraits and 30 color archive photos. Covers with saddle red stitch binding with small lead ball hanging from red stitch, plus one booklet (24 pages, 18 cm). NOTE: The photobook has a Japanese style binding (Oriental double folded pages), which allows breaking them with a thread where a piece of lead hangs. Paradoxically, the lead ("plomazo") was the one that caused the death of their children. 21.5 cm. ISBN: 9789584954329.

*Since 2008, photographer Carlos Saavedra and anthropologist Sebastián Ramírez have worked with the association "Madres de Falsos Positivos de Soacha y Bogotá (MAFAPO)" made up of mothers, wives, daughters and sisters of the men killed by soldiers of the Colombian National Army in an illegitimate manner and who presented their bodies as those of guerrilla fighters to collect financial bonuses for such killings offered by the Colombian government during the government of President Álvaro Uribe Vélez (between 2006 and 2009). Saavedra's participatory and performative photographic project "Madres Terra" is based on the interaction between the earth and this group of mothers, focusing on the roles of both mothers and the earth soil as life givers. In this photographic series, a new world is created in which the models, without any physical effort, are half buried. The burial ritual represents a special moment in which the known physical world is altered, the body changes, symbolizing these mothers' rebirth. A second part includes family archive photographs. The 15 mothers represented are part of the first group of women who made public the disappearances of their children, and whose efforts resulted in the revelation of one of the darkest facets of the guerrilla war in Colombia. Booklet comprises English translation of book. ENGLISH (booklet) AND SPANISH TEXTS. NUMBERED EDITION OF 1000(118004)* \$48.00



103. Sandoval, Gabriela. **ÉCHALE GANAS!** Fanzine. Segunda Edición. México, D.F: Gabriel Sandoval, 2023. 38 pages. color plates, draws, color pict. wrps. Technique: Screen printing and digital printing on adhesive paper with half cut. 9 x 14 cm.

*NUMBERED AND LIMITED EDITION OF 15. First published in 2019, the fanzine by Gabriela Sandoval focuses the "informal commerce" or street vendors in Mexico City, the products they sell and the spaces they have in the street.(118257)* \$30.00



104. Santiago, Alfonso. **UN LIBRO BIBLIOTECA: UN LIBRO DENTRO DE UN LIBRO, UN LIBRO DENTRO DE UNA BIBLIOTECA, UNA BIBLIOTECA DENTRO DE UN LIBRO, UN LIBRO BIBLIOTECA, UNA BIBLIOTECA LIBRO.** Piedra ediciones, 02. México, D.F: Espacio de Arte Contemporáneo, ESPAC, 2020. 120 pages. b/w plates, facs., wrps. 18 cm.

*Exhibition and Artist book by artist and editorial designer Alfonso Santiago. His artistic work is based on a reflection on the consumption of images and other cultural products. and the way in which they influence learning, through installations, montages and photographs. He currently coordinates the editorial project of ESPAC. Piedra ediciones is the name of a series of publications created by the artist and his friends The realization of this publication was possible thanks to the support of the PAC / Covid-19 Fund of the Contemporary Art Board.(114987)*

\$22.00



105. Silva, Carmen; Alicia Garcia Bergua (Eds). **EL TENDEDERO DE OTOÑO 1983** Viñetas Rossana Durán. [México]: La Tinta Morada, Impresores Alternativo; Editorial Penélope, Enero de 1984. 31 pages. b/w plates, some pages have tipped-in stickers in diverse colors and shapes (stars, moons, etc.), diverse ink stamps all over pages, string bound color wrps. (orange) with tipped-in white paper tag with string attached and stamped with title “El Tendedero” 23 cm.

*Set of 2 artist book serial. In 1982 Carmen Silva and Alicia Garcia Bergua met at the restaurant “La Veiga” in Mexico City to create a magazine with intimate and calligraphic texts by artists and authors. “El Tendedero (clothes line ) is created in collaboration with La Tinta Morada, Impresores Alternativos (Purple Ink, Alternative Printers) under the responsibility of Carmen Silva and Alicia Garcia Bergua”—P. 2. Includes a numbered and signed color photograph by R Figueroa Flores (1984). CONTENTS: Editorial – Parte de los Fragmentos completos / Leticia Hülsz Piccone – Lamentación de Doña Blanca / Marcela Fuentes Berain – Plaza / Elena Milan – Color de ojos azules (continuación) Anaclata Morones – Recado / Raúl Peñaloza – Texto / Hugo Heriart – La sortija / Hugo Heriart – Cuerpos ausentes / Margarita Mancilla – Los empolvados, los del armario / Alicia Garcia Bergua – Un encargo de viaje / Ilse Gradwohl – Trabajo manual / Agustin Estrada, Gabriel Figueroa y Jorge Vertiz. LIMITED EDITION OF 200(113971)*

\$2,000.00



106. Silva, Claudinei Roberto da (Curadoria). **MÃOS: 35 ANOS DA MÃO AFRO-BRASILEIRA**. São Paulo: MAM, Museu de Arte Moderna, 2023. 158 pages. color and duo tone plates, cat., pict. wrps. 24 cm. ISBN: 9786584721111.

*In 1988, the Brazilian population commemorated the centennial of the Abolition of Slavery, and several public and private initiatives were set up to celebrate the occasion. That same year, the new Magna Carta of Brazil was promulgated in the form of a Constitution, which extended or established rights that so far had been denied to women, Black people, and the country's Indigenous peoples. The celebration also gave rise to protests from groups who, rightly so, viewed as miserly these advances towards rectifying the race, gender, and class inequalities, which are so deeply rooted in the very fabric of Brazilian society. At the time, both the exhibition *The Afro-Brazilian Hand: Meaning of the Artistic and Historical Contribution*, organized by Emanuel Araujo and held at MAM, and the new Constitution resulted from the obstinate fight waged by those who recognized the need for shaping a society that, in being just and egalitarian, would also be more wholly committed to democracy. The lapse of time that separates the 1988 exhibition from the present one, *Hands: 35 Years of the Afro-Brazilian Hand*, was replete with historically significant events that ultimately established the relevance of the country's cultural institutions, seeing that they affirm the central importance that both formal and nonformal education plays in combating the iniquities that have haunted our society over the centuries. Among them is structural racism, which, despite the gradual, albeit sluggish, advancements made, tragically continues to be a common characteristic of the everyday life of millions of Afro-descendants, who painfully still experience it.* CONTENTS: *A MÃO AFRO-BRASILEIRA -- THE AFRO-BRAZILIAN HAND / Elizabeth Machado -- OLHAR PARA AS ORIGENS, VISLUMBRAR O FUTURO = TRACING THE ORIGINS, LOOKING TO THE FUTURE / Sandra Mara Salles -- MÃOS: 35 ANOS DA MÃO*

*AFRO-BRASILEIRA = HANDS: 35 YEARS OF THE AFRO-BRAZILIAN HAND / Claudinei Roberto da Silva -- A MÃO AFRO-BRASILEIRA, MUSEUS E = HISTÓRIA DAS EXPOSIÇÕES THE AFRO-BRAZILIAN HAND, MUSEUMS AND THE HISTORY OF EXHIBITIONS / Cauê Alves -- MUSEU AFRO BRASIL EMANOEL ARAUJO: EDUCAÇÃO MUSEAL COMO = PRÁTICA DA LIBERDADE AFRO BRAZIL MUSEUM EMANOEL ARAUJO: MUSEUM EDUCATION AS A PRACTICE OF FREEDOM / Siméia de Mello Araújo -- OBRAS = ARTWORKS -- CRÉDITOS = CREDITS. ENGLISH AND SPANISH TEXTS(119082) \$75.00*



107. Somonte, Carlos. **THE LAST POETS**. Buenos Aires: Photogramas, 2023. 23 pages. full page b/w plates, ports., b/w pict. wrps. 43 cm. ISBN: 9789874704924.

*Photobook edition based on the book últimos poetas (Editorial UAEM (Universidad Autónoma Estado de Morelos) México), originally published in 2014. "This series titled "The Last Poets" was photographed in the central deserts of Mexico between 1986 and 1990." --Colophon. Photographer Carlos Somonte (Ciudad de México, 1956) has a degree in Marine Biology (Universidad Autónoma Metropolitana. UAM) in Mexico and a Post-Degree in Photographic Studies. PTC in London, England. His work has been exhibited in museums and galleries in England, Germany, Australia, Canada, India, Poland, China, Mexico, Cuba, Spain, USA. His work is part of the following public collections: National Institute of Fine Arts, Mexico City; The Australian Center for Photography, Sydney; The Art Institute of Chicago, USA; The American Federation of Arts, USA; Le Mois de la Photographie in Montreal, Canada; Fundidora Park Cultural Center, Monterrey; Nopal Editions, USA; Image Center, Mexico City. His work is included in various international publications, catalogues and books.* ENGLISH AND SPANISH TEXTS(119310) \$135.00

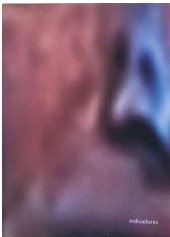


108. Stropp, Marilde. **TEMPO QUANDO**. São Paulo: Fotô Editorial, 2021. 14 sheets, unbound. rice paper with color plates, loose as issued, some sewn with with elaborated white stitches, wrps. (unbound), inside tryptic black folder. Contained within a bag of hand sewn linen with stitched ornamentation, sig. Each bag was individually sewn and has different stitching motifs. 36 cm (bag). ISBN: 9788563824349.

*SIGNED AND NUMBERED COPY OF LIMITED EDITION OF 49 COPIES. Artist book signed by the author with drawings, photographs and interventions by Marilde Stropp. Ceated in recycled paper (120 g). Eder Chiodetto states in his text "That's what we see in Tempo Quando. A clash of photography, drawing sewing, engraving, and watercolors producing a temper of life pulse revealed in an organic and unstable manner; verses and reverses lose their direction, surfaces and opposed sides merge and expand beyond the edges of these images, lines just mix up and dance freely."*(116052) \$295.00



109. Supnem, Katherine. **GRITA TU NOMBRE**. Santiago de Chile: [publisher not identified] : The author, 2019. 32 pages. b/w and duo tone plates, draws., b/w pict. staple bound wrps. 22 cm. *"Fanzine with a compilation of comics and illustrations made in Santiago de Chile in the months of October to December 2019, during the beginning of the awakening of Chile. So far more than 300 people have been reported mutilated, losing their eyes. State repression and terrorism have not stopped since the dictatorship. But these days, cruelty, violence, human rights violations and heartbreaking political machismo want to bend us to end our resistance. From here we tell them, we are not afraid of death. Por Katherine Supnem."* (HKB Translation) --Verso Cover. CONTENTS: *Todo lo que tengo es estar viva -- Tengo rabia*(116951) \$20.00



110. [Temer, Michel]. **INDICADORES**. Um zine por semana 1/52. Rio de Janeiro: {Lp} press, 2018. (48) pages. b/w and color plates, string bound color pict. wrps. 20 cm. *"We are going to do one zine per week throughout the year 2018, from the edition to the printed page. 52 weeks, 52 new photobooks."* --Publisher webpage. *Weekly photobook comprising a photographic sequences produced as a "a visual inventory of microexpressions from stills of 2016 and 2017 videos" on Michel Temer, a Brazilian politician who became president of Brazil in August 2016 after the Senate ousted Dilma Rousseff in an impeachment vote. This issue is the first in the series #umzineporsemana.*(111283) \$16.00



111. [Togni, Chico]. **CHICO TOGNI: RUA GIRASSOL 594 AP 502 SÃO PAULO SP 05433001 PHONE**. 58chicotogni@gmail.com. São Paulo: [the author], [2016]. 2 vols.: (64); (20) pages. chiefly b/w and color plates, wrps. (One volume black and white plates; Second volume: color plates) 33 cm . *A photobook as the catalogue of the recent work of photographer Chico Togni (b. itajuba, MG 1981) by venue (Europe and Brazil in 2016). Front and verso covers comprise the resume of the author. ENGLISH AND PORTUGUESE TEXTS*(108044) \$63.00



112. [Toro, Joana]. **HELLO I AM KITTY: JOANA TORO.** Bogotá: Tragaluz editores, 2019. 92 pages. color plates (some tipped in), ports., pict. wrps. 23x23 cm. ISBN: 9789585463240.

*A living journalism (Joana Toro), born from talent and also from the need to witness the little news event in the lives of immigrants: men and women who leave their homes either out of illusion, disappointment or fear. What happens when they come to invent a new life is the story that demands our attention. "For a good part of 2012, smiling tourists surrounded Joana Toro in Times Square. Strangers hugged her. Some even gave her a few dollars. Talk about getting a big head. Actually, it was all because of her big head, an oversize Hello Kitty mask she wore while working among the costumed characters that have become familiar denizens of the Crossroads of the World." (see below)? Joana Toro narrates with her sensitive and subtle images the story of a Colombian woman in New York, and with her, the story of all those uprooted in their search for a place where life is possible. CONTENTS: Nota del editor -- Hello I am Kitty / Carlos Serrano -- I love NY -- Inside the costume -- The return. ENGLISH AND SPANISH TEXT. See: New York Times article: [https://archive.nytimes.com/lens.blogs.nytimes.com/2014/01/31/i-am-hello-kitty/?searchResultPosition=2\(116546\)](https://archive.nytimes.com/lens.blogs.nytimes.com/2014/01/31/i-am-hello-kitty/?searchResultPosition=2(116546)) \$50.00*



113. **VAR.** Um zine por semana 27/52. Rio de Janeiro: {Lp} press, 2018. (20) pages. b/w and color plates, string bound color pict. wrps. 30 cm.

*"We are going to do one zine per week throughout the year 2018, from the edition to the printed page. 52 weeks, 52 new photobooks." --Publisher webpage. Weekly photobook comprising a photographic sequences of images of Brazil's soccer match against Switzerland during the 2018 FIFA World Cup in Russia and the controversy in the use of the video assistant referee (VAR) system(111290) \$40.00*





114. Zugarazo Tamayo, Javier (Ed). <3 **CHIQUILLA TE QUIERO: REVISTA DE ARTE EN MÉXICO Y LATINOAMÉRICA**, Nº 0, 1, 2. México, D.F: Chiquilla te quiero <3, Verano 2019 - Primavera 2021. 3 issues: 48, 68, 58 pages. b/w, duo tone and color plates, ports., facs., bios/chrons., bibliographical references, color pict staple bound wrps., + 1 fldg. poster, loose as issued, inserted in v. 2 (No. 1) 22 cm.

*"Chiquilla te quiero" is an art periodical publication dedicated to investigating and disseminating the active components of the contemporary phenomenon in Latin America. The name is taken from a popular song that reflects three main axes of the magazine: no division between high and low culture, weighting of affections above other interests, and the coexistence between the playful and the humorous with the serious and the depth of critical thinking. (HKB Translation) --Page 3. CONTENTS:*

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