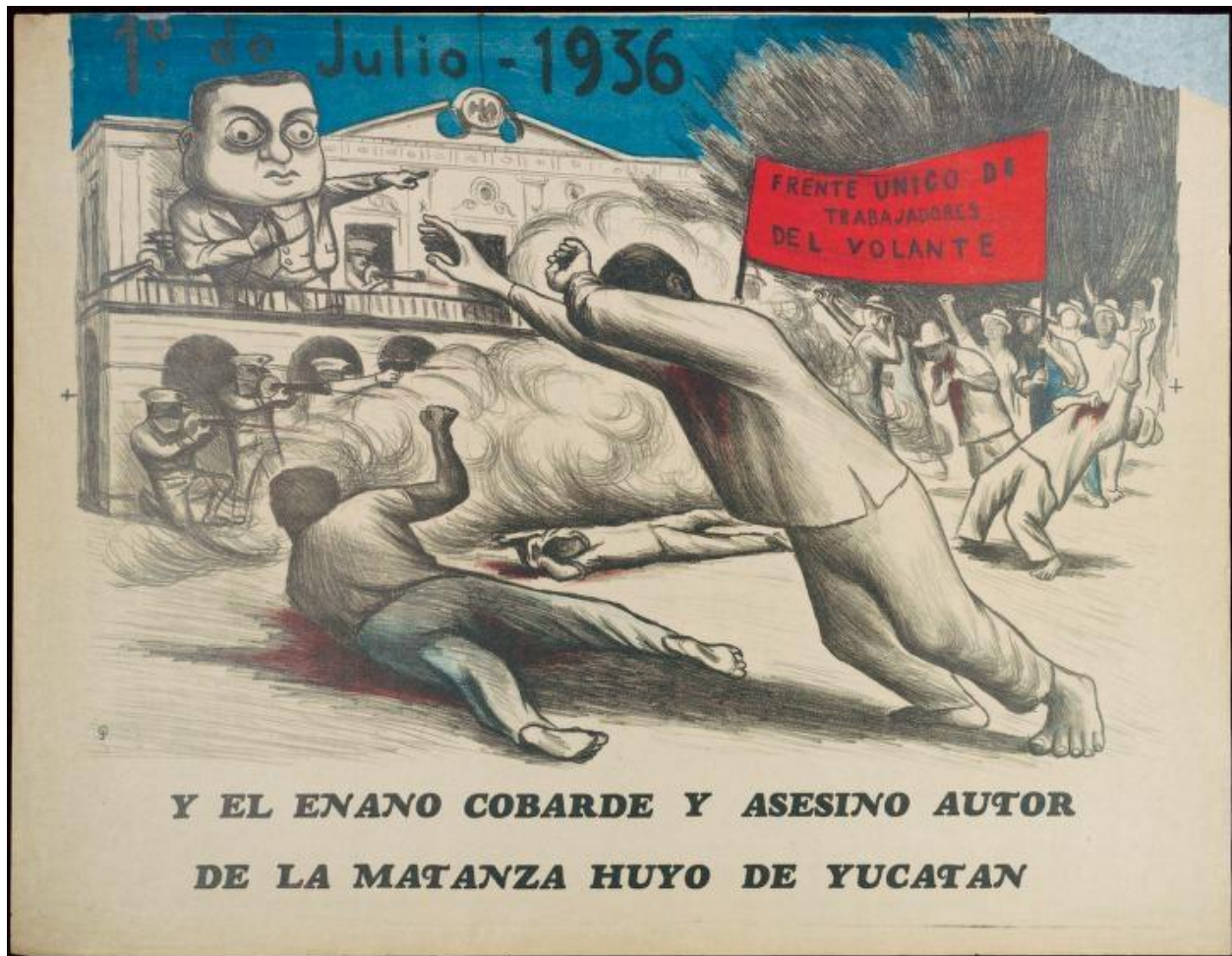




CATALOGUE 935





1. [Isidoro, Ocampo]. Ocampo, Isidoro. **1º. DE JULIO 1936. FRENTE UNICO DE TRABAJADORES DEL VOLANTE Y EL ENANO COBARDE Y ASESINO AUTOR DE LA MATANZA HUYO DE YUCATAN.** Taller Gráfica Popular, (1938). Color litograph cartel. 50 x 65 cm.

In 1936 troops stationed in the state capital of Yucatán opened fire on protestors belonging to the taxi drivers' union. Isidoro Ocampo helped bring this regional event to national attention in this poster that combines satire and pathos. Yucatán's governor transforms into a "cowardly dwarf" ordering the attack, and the capitol building, the symbolic seat of power, becomes a literal fortress as soldiers shoot from the windows. But while the top half of the poster resembles a political cartoon, the bottom half -the protestors- looks more like a newspaper photograph, reminding the viewer that the seemingly abstract maneuvering of politics can lead to very real tragedy.

Source Info:

Helga Prignitz, *El Taller de Gráfica Popular en México, 1937–1977* (Mexico City: Instituto Nacional de Bellas Artes, 1992), 309, no. 5:

http://www.grificamexicana.com/catalog_viewer.asp?dir=filtered&filter=artist&fname=Isidoro&lname=Ocampo

<https://artgallery.yale.edu/collections/objects/94625>

(113891) \$1,100.00

LA CALAVERA DE DON JUAN TENORIO



*Aquí está don Juan Tenorio
De valor siempre notorio;
Pues aunque hoy es calavera
No lo babosea cualquiera.*

*Y es capás, si se le obliga
De meterse en la bar raga*

No será, por vida mía,
Mientras esté yo presente
Que nadie gane a valiente,
Al bravo don Luis Mejía.
Y si por acaso un día
Tú mates, don Juan,
Pés por cegarme el afán
De amor de una mujer,
Que con su dulce querer
Hízome de mazapán.

Pero ahora que libre estoy
De toda prisión burlada,
Con la punta de mi espada
A probarte luego voy,
Que ayer no es lo mismo que hoy
Y que hallar sobre el cráneo
De tu corazón ladino
Que quise burlar traidor,
Amistad, vida y honor
Confirmando en tu buen destino

—No me preocupes don Luis
Pues aunque soy esqueleto,
Jamás te tuve respeto
Y te mataré de un feiz.
Que si es un nuevo deslizo
En mi vida aventurera,
No domarás la silanera
Bravura de mi valor;
Pues seré tu vencedor
Aunque sea yo calavera.

—Basta ya de tanto hablar
Don Juan, yo no soporto,
Ver ante mí tal aborto
Y ya te quiero matar.
Si te quieres confesar
Tiempo te daré para ello,
A ver si te da un destello
De cristiana contrición;
Y lograrás tu salvación
Y entrar en el cielo.

—Calle tu lengua, Meji.
Que ahí está el Comendador,
Y a los dos hoy mi valor
Os probaré mi hidalguía
Yo perdonaros quería
Mas provocáis al león.
Mirad si tengo razón
Al confiar en la destreza
De mi brazo, y la entereza
De mi fuerte corazón.

—¿Lo ves? El Comendador
Ya muerto, pice a mis pies:
Ahora te llega tu vez
Y vas a morir traidor!
¡Oh, cielos, favor, favor!
Contra el infame homicida,
Que ha vuelto a cortar mi vida
Y a sepultarme en la tumba
Donde todo se derumba
En región desconocida.

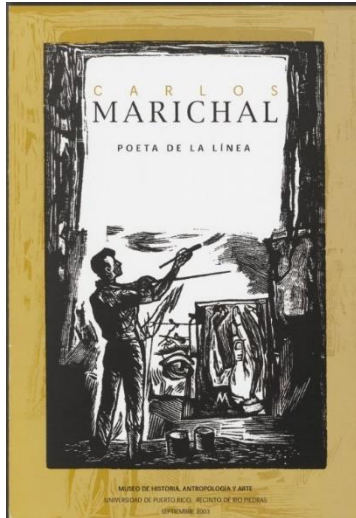
Talleres de la Testamentaria de Antonio Venegas
Arroyo — Santa Teresa N.º 40 — México, D. F.
PRECIO: CINCO CENTAVOS.

Precio 5 centavos.

2. Posada, José Guadalupe. **LA CALAVERA DE DON JUAN TENORIO**. México, D.F: Taller de la Testamentaria de Antonio Venegas, (c1913). 1 sheet. 40 x 30 cm.

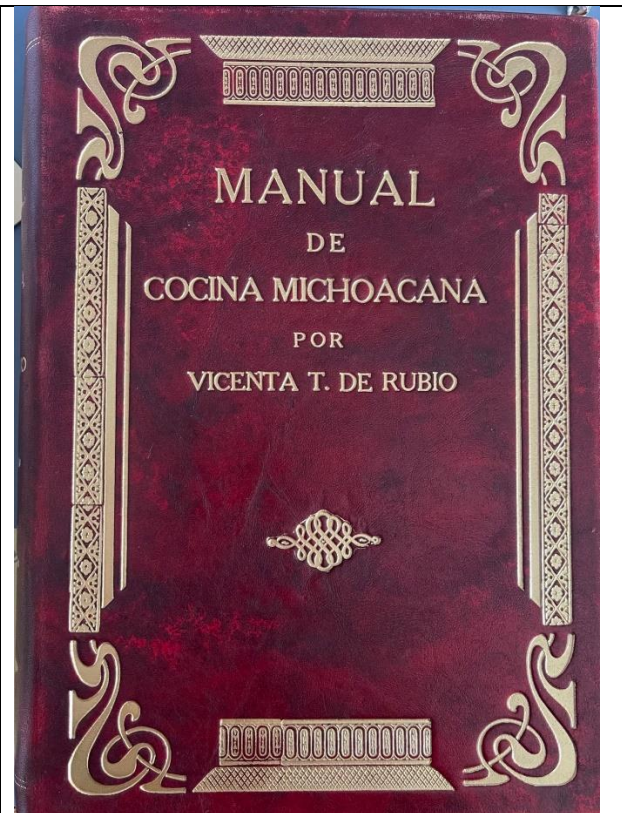
Posada Original Broadside.

(113734) \$600.00

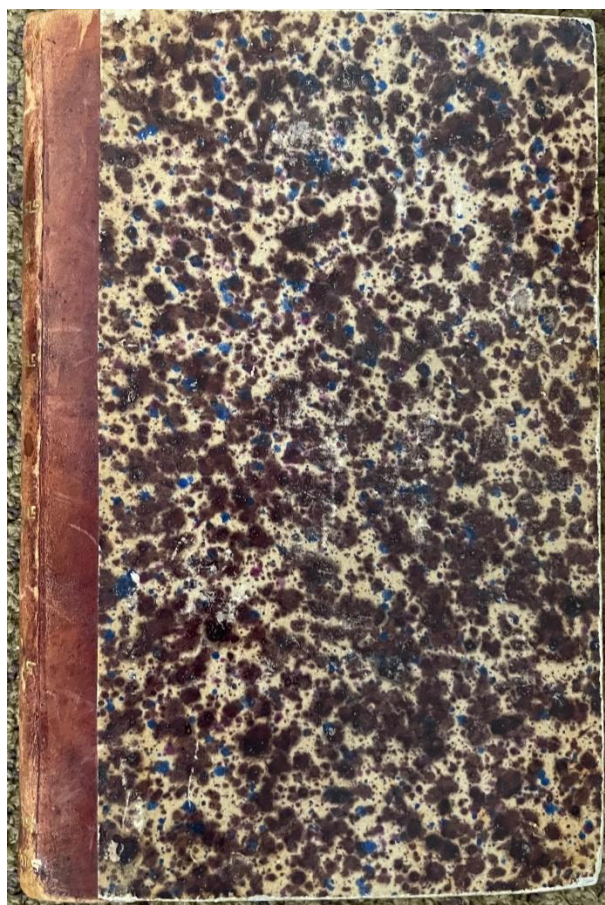
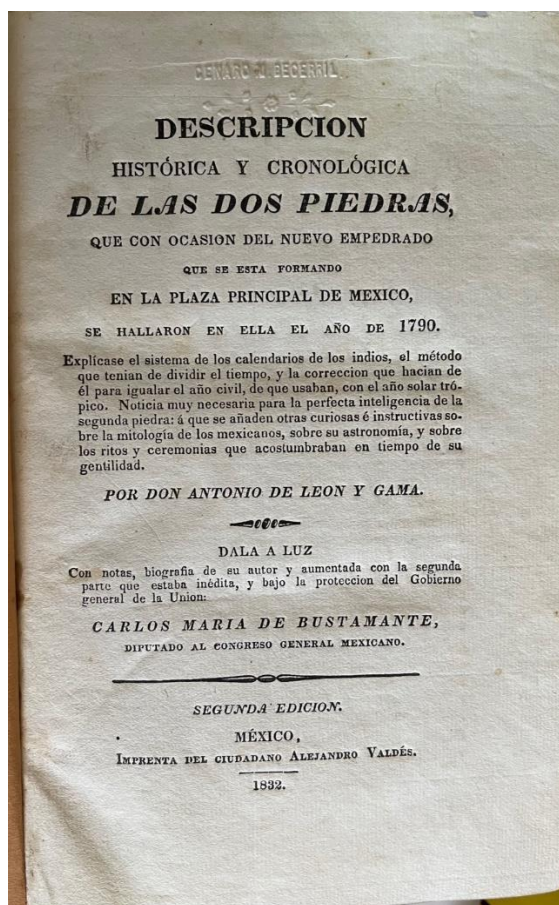


3. [Marichal, Carlos]. **CARLOS MARICHAL: POETA DE LA LÍNEA.** Río Piedras, P.R.: Museo de Historia, Antropología, y Arte; Universidad de Puerto Rico, 2004. 380 pages. color and b/w plates, facs., ports., apen., chron., bibl., pict. wrps. 30 cm. ISBN: 097403990X.

Major study and reference for Marichal (b. Puerto Rico, 1923-1969) who was most noted for book illustration, drawings and water colors in modernist style.(79405) \$25.00



4. Torres de Rubio, Vicenta. **COCINA MICHOACANA. COCINA PROPIAMENTE DICHA. DULCES, INCLUSOS LOS DE ESTILO MICHOACANO, ATES, CONSERVAS MERMELADAS &. REPOSTERIA, LICORES. MISCELANEA: RECETAS PARA CURACIONES EN CASA, BARNICES, ABONES FINOS, COLORE EN LIENZOS, CULTIVO DE LAS PLANTAS, INGERTERIA &.** Zamora, México: Imprenta Moderna, 1896. (vi) 796; xxxii pages. lithographic plates, full red decorated, gilded red calf. Half title page reads: "Manual de Cocina Michoacana" (Rebound with new marbled endpapers; very clean with some light normal yellowing). 22 cm . *FIRST REGIONAL COOKBOOK TO BE PUBLISHED BY A WOMAN IN MEXICO. RARE* .(9910) \$2,000.00



5. León y Gama, Antonio. **DESCRIPCION HISTORICA Y CRONOLOGICA DE LAS DOS PIEDRAS.** Que Con Ocasión Del Nuevo Empedrado Que Se Esta Formando En La Plaza Principal Del México, Se Hallarán En Ella El Año De 1790, Explícase el sistema de los calendarios de los indios, el método que tenían de dividir el tiempo, y la corrección que hacían de él para igualar el año civil, de que usaban, con el año solar trópico. Noticia muy necesaria para la perfecta inteligencia de la segunda piedra: que se añaden otras curiosas, instructivas sobre la mitología de los mexicanos, sobre su astronomía, y sobre los ritos y ceremonias que acostumbraban en tiempo de su gentilidad. México: Alejandro Valdés, 1832. viii, 114;148p. plus 5 fldg. b/w plates, illus., diags., tbls., bibls., quarter calf with gold stamping, marbled boards. (fldg. plates repaired, some marginal pencil notations in front endpaper and margins, ex-libris stamp "Alberto Mascareñas", o/w v.g. copy).. 21cm.

SECOND EDITION. The author was a leading Enlightenment savant of colonial Mexico, producing various works on lunar and solar eclipses, the aurora borealis, and Mexican antiquities. The main text and illustrations deal with the discovery of the so-called Aztec Calendar Stone and of the massive and frightening statue of the earth goddess, Coatlicue, during a street paving project in 1790. The first edition was by Felipe de Zúñiga y Ontiveros in 1792. This 2nd edition includes notes by Carlos Maria Bustamante and a biography of the author and is augmented with unpublished texts by Gama in response to scientist José Antonio Alzate y Ramírez whose severe criticism challenging and discrediting the author's archaeological findings and descriptions were published in the "Gaceta de México" on the 26 of June, 1792. Palau, 135588(50479)

\$1,200.00



En cuanto á lo segundo, ya hemos visto el áztec tan ingenuo de que andaba para no multiplicar unos mismos símbolos, si obta que estos fueran grandes, por de este modo era tan do los caracteres, con que se entendían en sus escritura, números aztecos, que también se ignoraron en la Europa hasta el siglo décimo, que los introdujo en ella el Pape Sixto, cuando supimos de que se dedicaba al pontificado, según le aser- ras sus números, como la ingeniosa disposición de ellos, los- tamente provee de los talleres y mecánicos, y nada tueren- ron que aprender de otros maestros.



Verán á los áztec en que sucedieron, cuando en otro lugar ofren (L. 11. Cap. 6.) que en la reina de México y Tencos había un áztec destinado á cuidar que las cróni- cas en las historias que ponían, notasen el día, mes y año, en que habían acontecido los sucesos. Y en el (Lib. 10. Cap. 30.) asiente tener en su poder tres, á cuatro libros de esta naturaleza, y una rueda con la representación de otros- ceros en ella el año, mes, y día, y la sustancia de los en- ceros. De este clase son otras contradicciones en que buerá este grande historial.



Fig. 1.



Fig. 2.



Fig. 3.

Altera 3 veces á
Su mayor ancho por la frente 2 veces
Su ancho por el costado 1 vez á



Fig. 4.



Fig. 5.

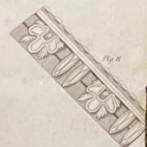
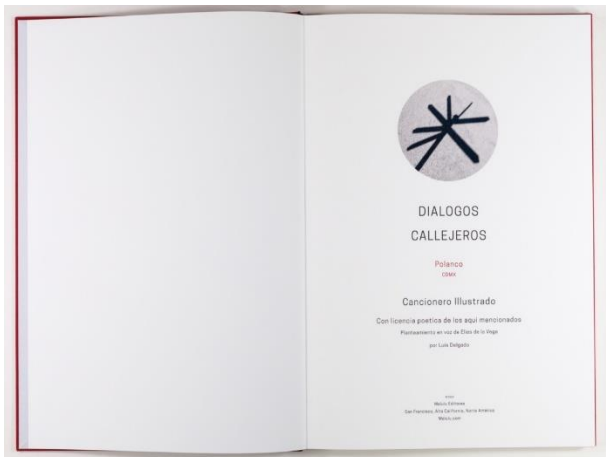


Fig. 6.

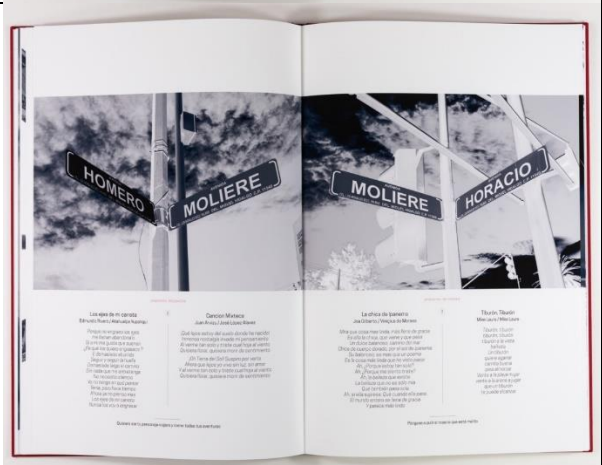
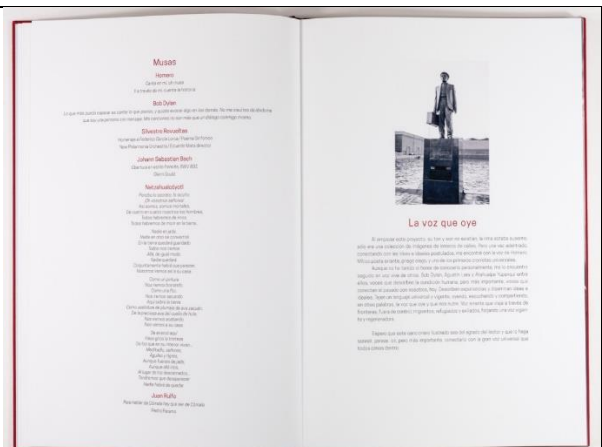


6. Delgado Qualtrough, Luis. **DIÁLOGOS CALLEJEROS: POLANCO CDMX: CANCIONERO ILLUSTRADO: CON LICENCIA POÉTICA DE LOS AQUÍ MENCIONADOS.** Planteamiento en voz de Elias de la Vega, por Luis Delgado. San Francisco, CA: Malulu Editions, 2018. (36) pages. b/w and color plates, hard bound in slip case. Papel Hahnemühle Photo Rag Duo 196 gms. Pigmentos k3 Epson. Fuente Cooper Hewitt. Encuadernación por John Demmeritt [sic] Book Binders. 38 cm.

Artist's book by Luis Delgado-Qualtrough.

"Edición español/inglés, 15 ejemplares en cada

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





7. [Pettoruti, Emilio]. Sullivan, Edward J. y Nelly Perazzo. **EMILIO PETTORUTI (1892-1971)**. Con un texto de Mario H. Gradowczyk. Cronología por Patricia Artundo. Buenos Aires: Asociación Amigos del Museo Nacional de Bellas Artes, Fundación Pettoruti, La Marca editora, 28 de Octubre 2004 al 28 de enero 2005. 256p. color port. frontis, color and b/w plates, cat., ind., bio/chron., black cloth boards, color pict. d.j. 30x24 cm. ISBN: 9508890894.

Pettoruti is considered to be a precursor to modern painting in Argentina. His work is related and is almost contemporary to that of the European movement, referring to maximums of cubism, futurismo and abstract painting. He opposed the impressionist characteristics and the prevailing regionalism in Buenos Aires of the period. Artist Luis Felipe Noé defined him as a classicist of the modernism, obsessed by order and the harmony. According to the critic Lopez Anaya, Pettoruti included/understood that everything was more

conceptual than visual. The painting, according to its intentions, had to be construction and color. In October 1924, Pettoruti has his first show in Buenos Aires at the Witcomb Gallery, after eleven years away from his country. His work, decidedly avant-garde for the time, caused a tremendous scandal. With the passage of time, Pettoruti strived to make avant-garde art better known through conferences, articles in journals and newspapers, as well as frequent exhibits. Published to coincide with the retrospective exhibition Pettoruti (b. Argentina 1892 - d. Paris, 1971) it contains works from different collections, both from Argentina and abroad. Some belonging to the National Museum of Fine Arts collection, from the Pettoruti Foundation, the Carafa Museum (Córdoba), the Castagnino Museum (Rosario), the La Plata Provincial Museum, the Sívori Museum and the Foreign Affairs Ministry of Argentina.

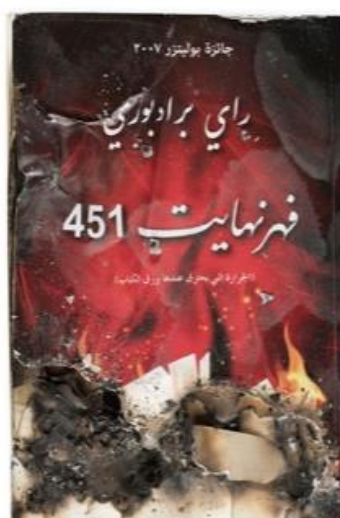
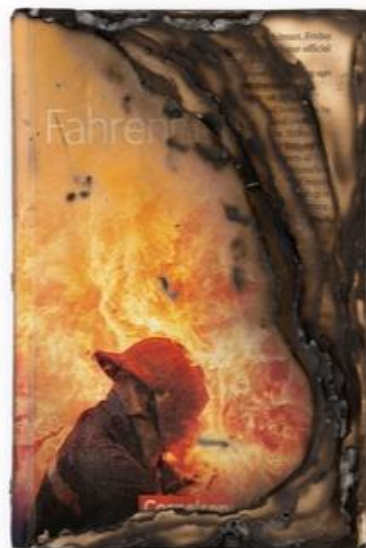
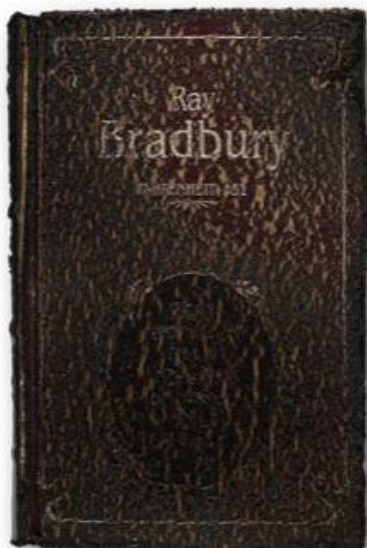
Pettourti es considerado un precursor de la pintura moderna. Su obra está emparentada y es casi contemporánea de la de los máximos referentes europeos del cubismo, el futurismo y la pintura abstracta. Encarnó en su momento la oposición al naturalismo de rasgos impresionistas y al regionalismo pintoresquista imperante en Buenos Aires. El 1968, una de sus obras más importantes, "Mi arlequín", fue subastada al precio más alto alcanzado hasta entonces por artista argentino alguno. Murió en París, adonde residía, a los setenta y nueve años, poco antes de poder concretar su retorno definitivo a la Argentina. El artista plástico Luis Felipe Noé lo definió como un clasicista de lo moderno, con una obsesión por el orden y la armonía. Según el crítico López Anaya, Pettoruti comprendió que todo era más conceptual que visual y por ese camino se propuso hacer un arte sólido, como el que quería Cézanne. La pintura, según sus propósitos, debía ser construcción y color. TEXTS IN ENGLISH AND SPANISH.(74359) \$45.00



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

SIGNED AND LIMITED EDITION OF 20 COPIES. Joan Fontcuberta (Barcelona, 1955) Internationally recognized as one of the most lucid exponents of photography as creator, teacher, critic, curator of exhibitions and historian, Fontcuberta is a visiting professor at universities in Spain, France, Great Britain and the United States. He is a regular contributor to specialized publications from around the world and author of a dozen history books and essays indispensable for contemporary art. In his new project Fahrenheit 451, Fontcuberta aspires to participate, from the frontlines of art, in this dissolution of frontiers, paying homage to books based on various manifestations of intolerance and barbarism, in the United States and many other countries, from a supine paradox: "burning books which deal, precisely, with burning books. To this end, I assembled as many copies of Bradbury's novel as I can, in a vast plurality of different editions and languages, which reveal its ecumenical and popular condition."

.(113900) \$6,500.00





9. Katsuba, Valery. **FARAWAY FROM HOME**. México, D.F: Bindu y Hago Libros ; Moscow : Pitchka, 2020. 50 b/w and color photographic plates, printed on Hahnemuhle Photo Rag (cotton) paper, size 30 x 33 cm and almost all images size 27 x 27 cm. Each of the 50 plates accompanied by little text of 3-5 sentences on verso side, issued in red clam box with band closure with title. "In box, fifty pages A and B and back cover and fifty photographs 30 x 33 cm printed on Hahnemuhle Photo Rag cotton" --Colophon. Includes a pair of black gloves for special handling. 35 x 32 x 6 cm. (box).

Far Away from Home is a story in pictures. The main character is a sailor who once had a house, a native land and love. Love that he could not keep what became a kind of "shipwreck". Thereafter for many years, life tosses the sailor onto foreign shores. In this vast world the sailor thinks that somewhere there in the distance he will find his true happiness, his home. As he swims from one bank to the other, however, he begins to realize that his journey, filled with the temptations of unknown lands, is in fact an ordeal. In his wanderings he gets to know many lands and many people whose aspirations start to remind him of those of his native land. He arrives at an understanding of the unity and integrity of the world and hope is born. The sailor's escape from himself eventually starts to become a road towards himself, a road home. 2004 - 2014

Valery Katsuba (born July 21, 1965) is an artist working in the realms of photography, video and performance; he also writes stories. His best known photographic series are *Phiscultura* (2006), *The Model: Classic and Contemporary* (2018), *The Seasons. My Friends* (2005). Each was created as a narrative, based on classical traditions in art and literature, and on historical research. To create such photographic series the artist works (as director, choreographer or trainer) with models – athletes, dancers, actors, circus performers, workers or friends. His work can be found in the collections of the Centre Pompidou (Paris), the Russian Museum (St Petersburg), the Museum of the San Fernando Royal Academy of Fine Arts (Madrid) and others. “Russian culture is considered literary; Western culture is seen as visual. Valery combines both qualities: his photographic works are essentially narrative.” **Anna Shpakova**

MUSEUM COLLECTIONS

Museum of the San Fernando Royal Academy of Fine Arts, Madrid, Spain

National Centre for Arts and Culture Georges Pompidou, Paris, France

State Russian Museum, St Petersburg, Russia

Moscow Museum of Modern Art, Moscow, Russia

Centre for Contemporary Art of the 2nd of May (CA2M), Mostoles, Madrid, Spain

Multimedia Art Museum, Moscow, Russia

National Centre for the Plastic Arts, Paris, France

Korea Photo Printing Promotion Association, Seoul, Korea

Central State Archive of Film and Photo Documents, St Petersburg, Russia

Museum of the New Academy of Fine Arts, Russia, St Petersburg

(113238) \$15,000.00

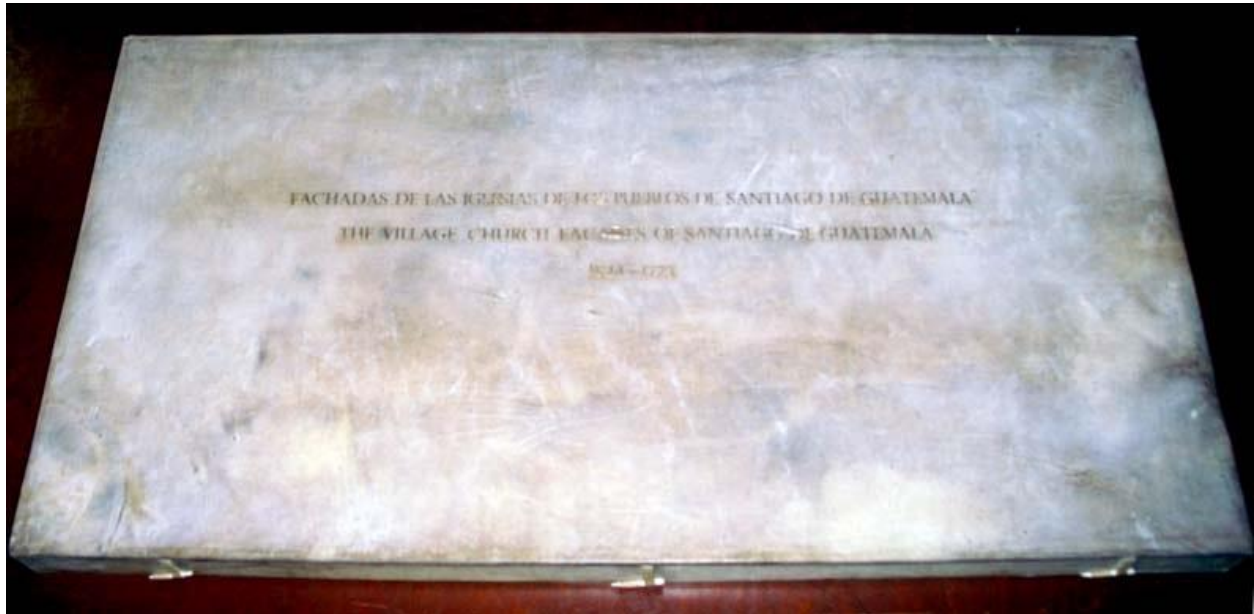




10. [Escobedo, Jesús]. **FASCISMO, EL. 8ª CONFERENCIA COMO COMBATIR EL FACISMO. ORADOR LIC. V. LOMBARDO TOLEDANO, JUEVES 6 DE JULIO SALA DE ESPECTACULOS PALACIO DE BELLAS ARTES A LAS 20 HORAS ENTRADA LIBRE RADIO XEFO Y XEUZ. LIGA PRO-CULTURA ALEMANA EN MEXICO.** México: Taller de Gráfica Popular, TGP, 1939. 68 x 46 cm..

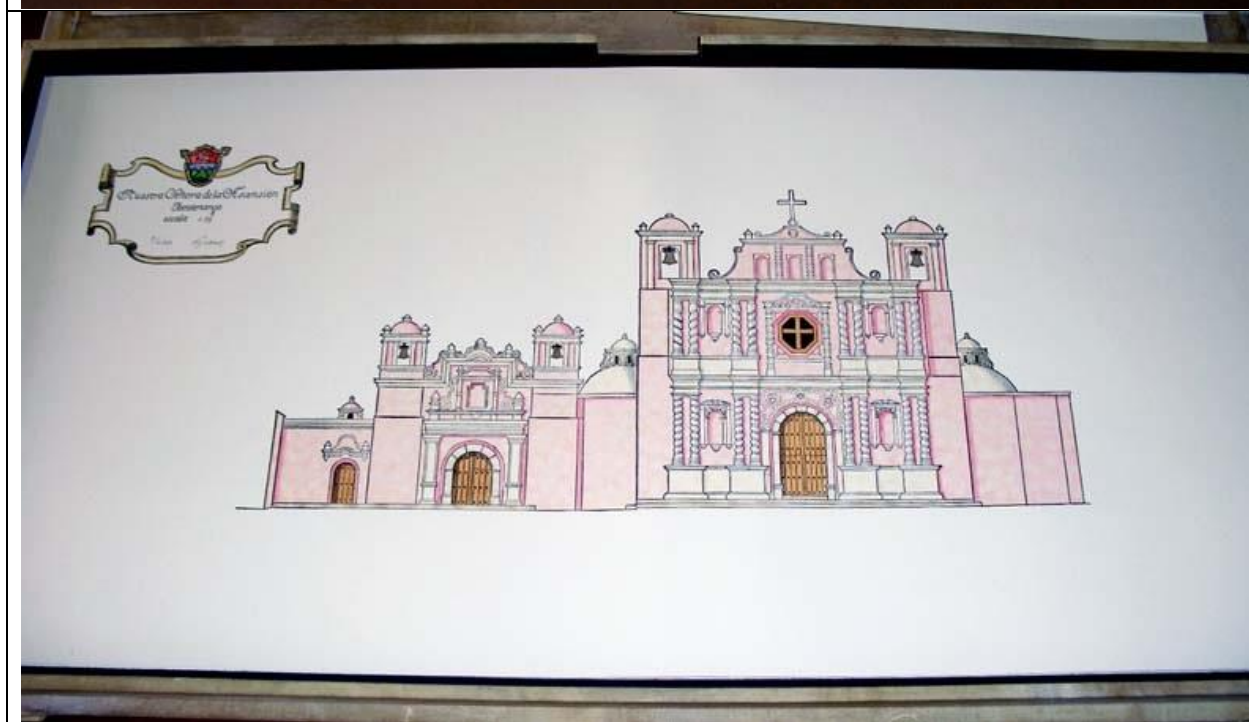
Poster from a lithograph in two colors. (Prignitz, 28)

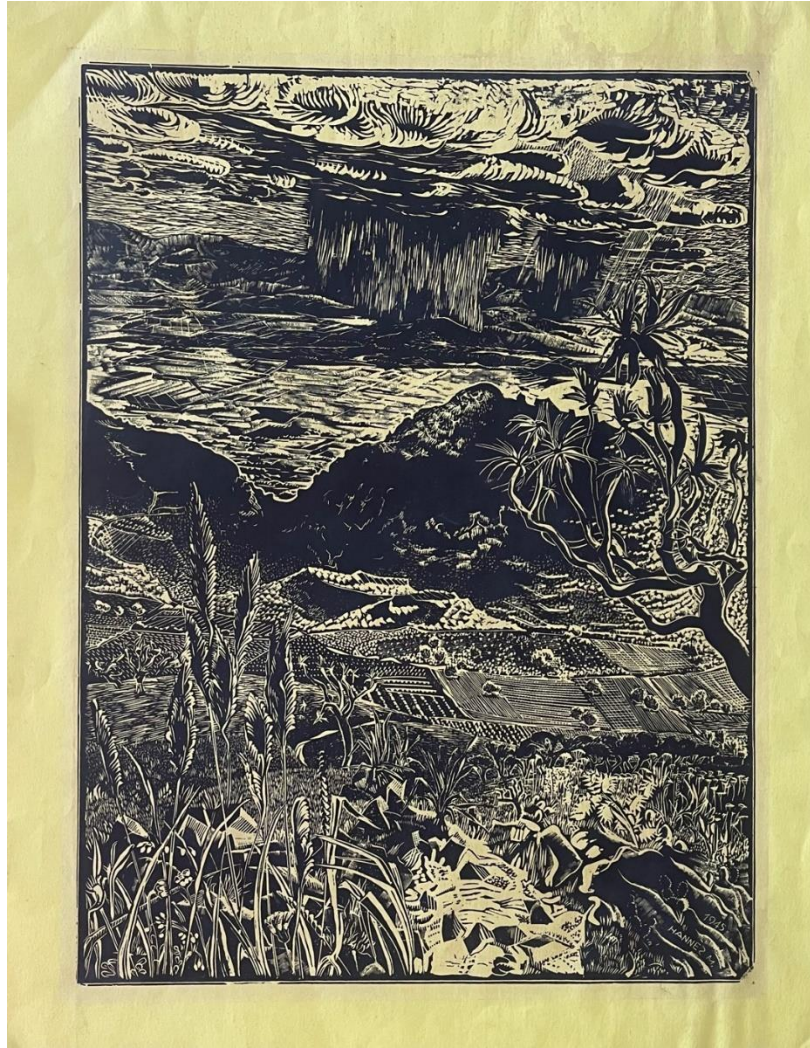
(67051) \$300.00



11. Docter, Catherine E. **LAS IGLESIAS DE LAS ALDEAS DE SANTIAGO DE GUATEMALA, 1524-1773 = THE VILLAGE CHURCHES OF SANTIAGO DE GUATEMALA, 1524-1773.** Christopher Beisel, book designer. Grove Oholendt, artist.. Santiago Zamora, Sacatepéquez, Guatemala: Libros San Cristóbal, 2010. 2 volumes : illustrations (mounted photographs) ; 34 cm 22 unnumbered leaves of plates : color illustrations ; 34 x 69 cm 1 box ; 39 x 74 cm. Title on box;; Village church facades of Santiago de Guatemala, 1524-1773; Title on box;; Fachadas de las iglesias de los pueblos de Santiago de Guatemala.

Edition of 200 In Spanish and English, signed by author. The vellum-covered box contains 22 unbound leaves with hand-colored illustrations of the facades of 22 village churches in the vicinity of Antigua, Guatemala, and two volumes, one in Spanish, the other in English, with descriptions of the 22 churches. Includes bibliographical references. "Edition of 200, with a special edition of 15, all signed and numbered. Case made of sheep parchment. Case lining made of Canapetta acid-free cotton/linen book cloth. Closures made of bone. Hand-stamping in 22 karat gold. Typeface: Bembo, Cochin, and Cochin Open, made by M & H Type, San Francisco. Paper and content: Folio, 250gm, 100% cotton, acid-free. Printing methods: movable type and zinc plate engravings on a Vandercook printing press. Folio and book designer: Christopher Beisel. Press and binding team: Sergio Bucú Miche, Felipe Bucú Miche. Woodblock endpapers: Guillermo Maldonado. Artist: Grove Oholendt and assistant, Carlos Bucú Miche. Photographs: Daniel Chauche; contribution from Mitchell Denburg. Printer: Libros San Cristóbal, Santiago Zamora Guatemala."--Colophon./ Foreword by W. George Lovell and Christopher H. Lutz; Spanish translation by Guisela Asensio Lueg./ Issued in parchment case, 42 x 81 x 5 cm./ Includes bibliographical references.(112636) \$6,500.00





12. Meyer, Hannes. **LANDSCAPE OF THE VALLEY**. México, D.F: Taller de Gráfica Popular, TGP, 1945. 1 sheet. b/w lithograph printed on yellow paper. TGP stamp on verso. 60 x 46 cm.

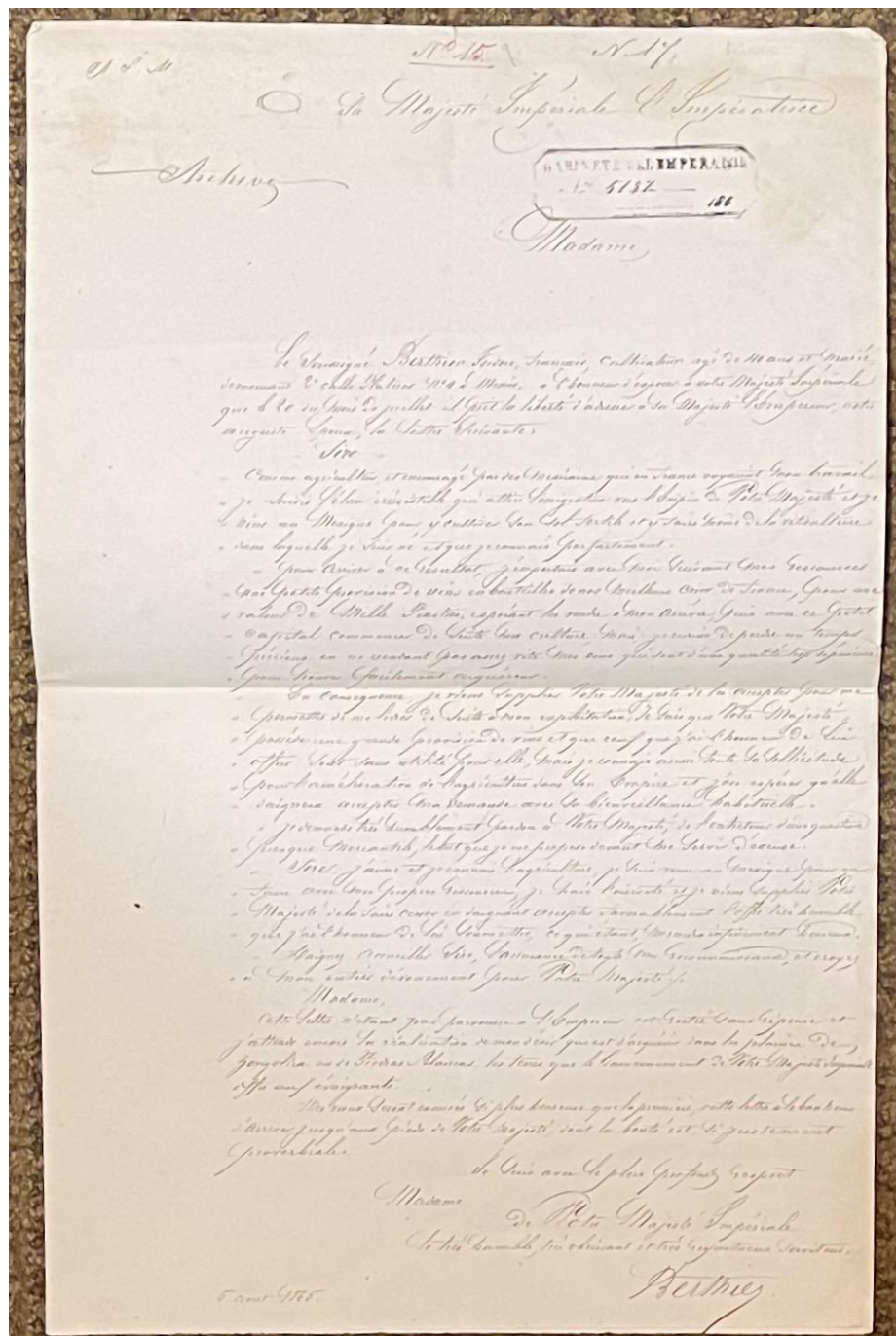
Lithography print by Hannes Meyer, Bauhaus director from 1928 to 1930 signed in print. In 1939, Hannes Meyer (Switzerland 1889-1954) was appointed by the Mexican government as the director of the newly founded Institute for Urban Development and Planning at the National Polytechnic Institute in Mexico City. For political reasons, Hannes Meyer was dismissed from this post in 1941. Hannes Meyer designed plans for residential homes and developments, for hospital developments and schools. Lombardo Toledano invited him to attend the inauguration of the CTAL (Confederation of Workers of Latin America) and introduced him to the artists of the Taller de Gráfica Popular (TGP) and starting in 1941 he organized exhibitions. In 1942 he founded the editorial "La Stampa Mexicana" where the the TGP could realize their publications, books, portfolios. He directed the TGP from 1947-1948. In 1949, he returned to Europe.

See also:

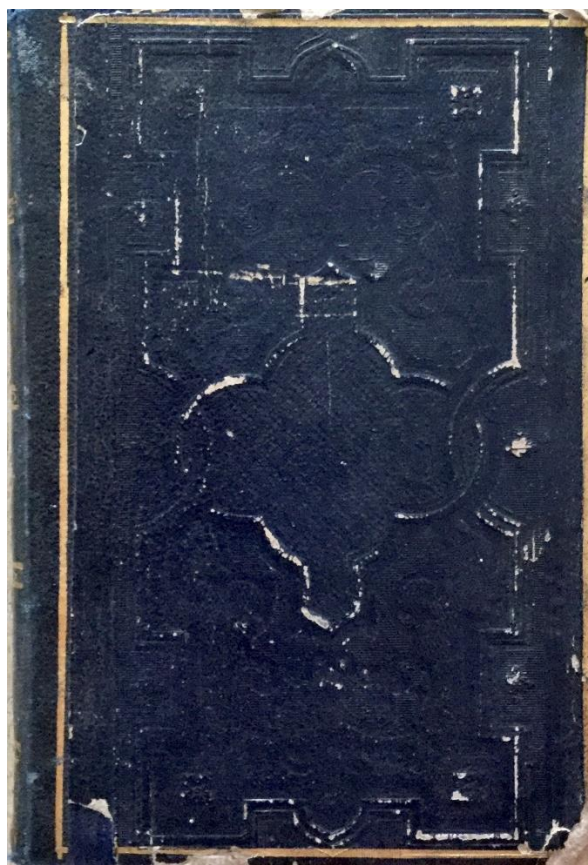
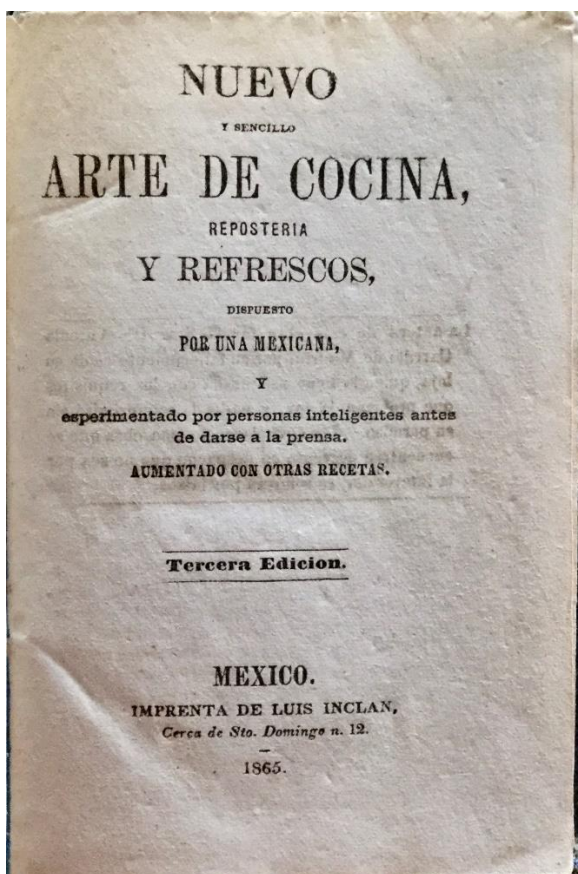
https://artsandculture.google.com/asset/landscape-of-the-valley-hannes-meyer/qwHL4_etAH5xjw

[http://weimarer-kontroversen.de/files/franklin_hannes_meyer_in_mexico.pdf\(115291\)](http://weimarer-kontroversen.de/files/franklin_hannes_meyer_in_mexico.pdf(115291))

\$1,000.00



13. MANUSCRIPT ADDRESSED TO CARLOTA : A LA MAJESTÉ IMPERIAL C. IMPÉRATRICE, ARCHIVO, MADAME, LE SOUSSIGNÉ BERTHIER ISIDORE, FRANÇAIS, CULTIVATEUR ÂGE DE 40 ANS.... México: N.p, 5 Ocout 1865. 1 fldg. leave. sig., with stamp "Gabinete del Emperadour" No. 5187, back wrap reads "B. 104." 40cm. French language letter addressed to Empress Carlota asking her to intercede with her husband the emperor. Signed by farm owner Berthier Isidore regarding wine making in Zongolica and Piedras Blancas (State of Veracruz) Interesting for history of wine making in Mexico. (82532) \$450.00



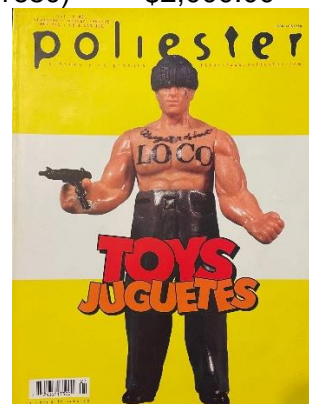
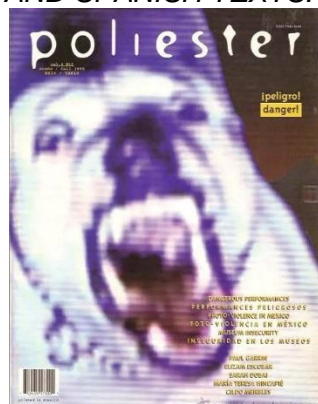
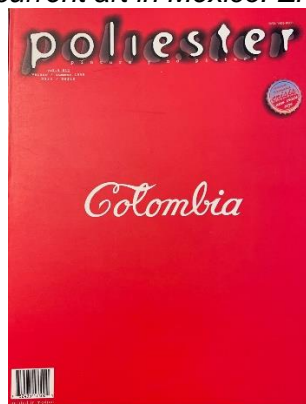
14. Carillo, Antonia. **NUEVO Y SENCILLO ARTE DE COCINA, REPOSTERIA Y REFRESCOS, DISPUESTO POR UNA MEXICANA Y EXPERIMENTADO POR PERSONAS INTELIGENTES ANTES DE DARSE A LA PRENSA. AUMENTADO CON OTRAS RECETAS.** Tercera edición. México: Imprenta de Luis Inclan, 1865. 2 Vols. in 1: [2], 255 pages; pages 260-423, [26] pages. index, bound in embossed decorated green faux-leather boards with with gold stamping on spine. "La autora de esta obra fué la Sra. D. Antonia Carrillo de Madrid; por su falecimiento es de su hija, quien lo tiene asegurado..." --Verso Title Page. 19th century cookbook of Mexican cuisine with hundreds of recipes for traditional dishes, desserts and drinks. Title Page for LIBRO SEGUNDO in page [257]. (some normal yellowing to pages; marginal wear and scuffs to corners of boards; o/w VG+ and solid copy). 16 cm.
Scarce third edition of the first cook book by a woman printed in Mexico (first edition, 1836). Only two copies show in OCLC: UT San Antonio; University of Pennsylvania.
 (111639) \$1,200.00



15. **POLIESTER. PINTURA Y NO PINTURA. NOS. 1-27.** México: Galería de Arte Contemporáneo, 1992-2000. v.p. b/w and color plates, b/w illus., wrps. ISSN: 1405-0560. **For sale as set only.** 31 cm.

Out of Print serial related to contemporary art and photography in Mexico from 1992-2000. 1. Número 1, primavera 1992. L.A., CRUZANDO FRONTERAS/ BORDER CROSSINGS. Antony Gormley, Miguel Ventura, Jóvenes Curadores, Subastas 1991. 2. Número 2, verano 1992. EL KITSCH. CURADORES TRANSCULTRALES. Exhibitions: Becher, Mapplethorpe, Sherman, Pablo Vargas Lugo, Abraham Cruz Villegas. Fernando Leal, Joseph Beuys, Jocelyn Arellano. 3. Número 3, otoño 1992. ARTE Y BASURA/ART AND GARBAGE. Graciela Iturbide, David Hammons, Cecilia Vicuña, Philadelphia Wireman, Mierle Laderman Ukeles, Imágenes Recicladas/Recycled Images. 4. Número 4, invierno 1993. DENTRO Y FUERA, CUBA, INSIDE & OUT. 5. Número 5, vol. 2, num. 5, primavera 1993. FOTOGRAFIA/PHOTOGRAPHY. "Antropoesía: La fotografía documental en México/Anthropoetry: documentary photography in Mexico". Fototexto: reescribir la identidad/Photo-text: rewriting identity". and Eugenia Vargas, Andres Serrano, Consuelo Castañeda, Pedro Meyer, Mario Cravo Neto, Rubén Ortiz, Nan Goldin, Martín López. Excellent texts on current Mexican photography. Beautiful reproductions along with the fine text make this an important issue. 6. Número 6, vol. 2, verano 1993. COMICS, ETC. "Historietas de la Vida Real/Real-Life Comics"; "Del Pop a los populares: arte y comics/From pop back to popular: art & comics"; "Tatuaje: Comics en la piel/tattoos: skin comics. 7. Número 7, vol. 2, otoño 1993. ASUNTOS DOMESTICOS/DOMESTIC AFFAIRS. "Sacar los bodegones de la bodega/Giving new life to still lifes"; Doris Salcedo; Louise Lawler, Guillermo Kuitca; Ernesto Pujó; Rosana Fuertes, José Antonio Hernández-Díez, Janine Antoni. 8. Número 8, vol. 2, spring 1994. DO BRASIL. Issue devoted to contemporary arts of Brazil. 9. Número 9, vol. 3, summer 1994. SICK/ENFERMO. Issue devoted to art and illness, including AIDS and cancer. 10. Número 10,

vol. 3, otoño 1994. **TURISMO/TOURISM.** Includes section on Postmodern Postcards, Art in Cuba, Jeffrey Vallance, María Fernanda Cardoso, Jac Leirner, Tseng Kwong Chi, Jin-me Yoon. 11. Número 11, vol. 4, invierno 1995. **LA OBRA DE OTROS/THE WORK OF OTHERS.** Alys, Jaime, Ortiz, Koons & Kostabi, Germán Nadin Ospin, Terence Gower, Alfredo Jaar, Evergon, Ros Yngela Rennó, Matthew Antezzo, Tania Bruguera. 12. Número 12, vol. 4, verano 1995. **COLOMBIA.** Objeto de Identidad/The object of identity. Otras direcciones/Other directions. Nueva pintura/New Painting. Beatriz González: Crítica Social/Social critic. Antonio Caro: Guerrillero visual/Visual Guerrilla. Carmen María Jaramillo; Valenzuela & Klenner; Laura Anderson; Erneso Pujol; Chago Armada. 13. Número 13, vol. 4, otoño 1995. **PELIGRO! DANGER!. Dangerous Performances.** Photo-Violence in Mexico. Yishai Jusidman by Renato González. Eugenia Vargas, by Magal-Arriola. Delgado y Su rez, by Gerardo Mosquera. 14. Número 14, vol. 4, invierno 1995-96. **VENEZUELA.** Recordandoh)0*0*0*sin iras/Remembering without rancor; Desafiando Estructuras/Defying Structures; Al final de la Edad de la Inocencia/The End of the Age of Innocence; Meyer Vaisman: De la Incredulidad a la Fe/From Disbelief to Faith; Museos de Caracas/Museums of Caracas, et al. 15. Número 15, vol. 5, primavera, 1996. **ARQUITECTURA/ARCHITECTURE.** Arquitectura de fuera/Outside Architecture; Intervenciones Urbanas/Urban Intervention; Contra la pared/Against the wall; Hiroshi Isek Kingelez; Carlos Garaicoa, Alfredo Wenemoser; Gómez, Gómez, Ramírez; Acne, Yishai Jusidman; Point/Counterpoint; Laureana Toledo; Patricia Landen. 16. Número 16, vol 5, otoño, 1996. **GRANDES BIENALES/BIG BIENNIALS.** Venezia, Istanbul, Whitney, La Habana, Sydney, São Paulo, Johannesburg, Kwangju. 17. Número 17, vol. 5, invierno, 1996-97. **SPORTS/DEPORTES.** Gabriel Orozco, Yishai Jusidman, Glenn Ligon, Tonel, et al. 18. Número 18, vol. 6, primavera, 1997. **ANIMAL.** Eduardo Abaroa, by Pablo Vargas Lugo; María Fernanda Cardoso, by Carolina Ponce de León; Cercanías Distantes, by Yishai Jusidman. 19. Número 19, vol. 6, verano 1997. **CANADA.** Kevin Madill, Grant Arnold; Janieta Eyre, Jan Allen; Naomi London, Anna Carlevaris; Steve Reinke, Lissa Gabrielle Mar. 20. Número 20, vol. 6, otoño 1997. **DROGAS/DRUGS.** Kurt Hollander, Rubén Gallo, Kenny Schachter, Bill Arning, Carlo McCormick, Felipe Chaimovich, Jesse Lerner, Federico Navarrete, Artemio, Kiyoshi Osawa. 21. Número 21, Vol. 6, invierno 1997-98. **TOYS/JUGUETES.** Arte Adolescente, Lia Menna Barreto, Katherine Heard, José Antonio Hernández-Diez, Chris Burden, Mario Ybarra Jr., Kim Dingle. 22. Número 22, Vol. 6, verano 1998. **MACHINES/MAQUINAS.** Robot Wars./Guerras de Robots by Dan Danknick; Ruben Ortiz-Torres, by Kurth Hollander; The Second, by Tania Ragasol. 23. Número 23, Vol. 7 Otoño 1998. **TEXTO/TEXT.** Joe Coleman, by Carlo McCromick; Fernando Arias by Miguel González; Doméstica, by Sylvia Navarrete. 24. Número 24, Vol. 7 Invierno 1999: **MUSICA/MUSIC.** 25. Numero 25, Vol. 7 Primavera/Verano 1999: **LOS ANGELES.** 26. Número 26, Vol. 8 Otoño/Fall 1999: **DESIGN/DISEÑO.** 27. Número 27, Vol. 8 Verano/Summer 2000: **THE END/FIN.** (NOTE--LAST ISSUE. NOW HAS CEASED PUBLICATION). Avant-garde Mexican magazine devoted to art of the moment. All issues contain information on the current exhibitions. Essential reference for current art in Mexico. **ENGLISH AND SPANISH TEXTS.** Full set.(31680) \$2,000.00





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

SIGNED AND LIMITED EDITION OF 20 COPIES. Marcos López (Argentina, 1958) Documentalist, plastic artist and one of the most recognized contemporary photographers, reflects through his images the values and symbols that govern the popular life of Latin America with a mixture of homage and humor about the expressions of culture, from Patagonia to the bars on the northern border of Mexico. From his work Pop Latino (Latin Pop) and his identity as a South American artist, López says: "I feel that Latin America belongs to me. I appropriate the immense America in a Bolivarian gesture. I am a transvestite, black, mestizo, Indian, native people, and grandson of European immigrants, all at the same time. I am a shaman. A Gypsy used car salesman in the great Buenos Aires. A Cuban Santero, and a table dancer from the darkest bar in Mexico City". It would be no exaggeration to say that Argentine Photography of the nineties began in 1993, when Marcos López completely revolutionised the use of colour and began a series that would come to be known as "Pop Latino". This claim is based on the key role played by López' work in a number of movements which are now considered definitive.

(113902) \$6,500.00





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



18. PORTUGUESE DOCUMENTS: POST-SALAZAR REGIME MISCELLANEOUS EPHEMERA:

1. BROCHURE: Materialismo Histórico, Edição do Partido Revolucionário dos Trabalhadores (PRT), c1970, (12)p., 29.5cm. Mimeographic edition staple bound containing printed essay with the methodological approach of Historical materialism of society, economics, and history based on the sociology theory of Karl Marx (1818-1883). 3 COPIES

2. BROCHURE: História das Lógicas. "NOTA: Este texto foi tirado do livro "Lógica e Ciências Modernas" de N. Moreno" -Pages [5]. Mimeographic edition staple bound containing printed a partial text of the book "Lógica marxista y ciencias modernas" (1973) by Argentinean Nahuel Moreno, a controversial figure and an active participant of the Trotskyist International Movement and the left party in Argentina

3. FLYER: Viva o Partido! Viva o 18 de Setembro! Comício Nacional, Campo Pequeno 21 h. (Portugal), MRPP (Movimento Reconstitutivo do Partido do Proletariado), 14 de Setembro de 1975, 1 l, 30cm. Red and black

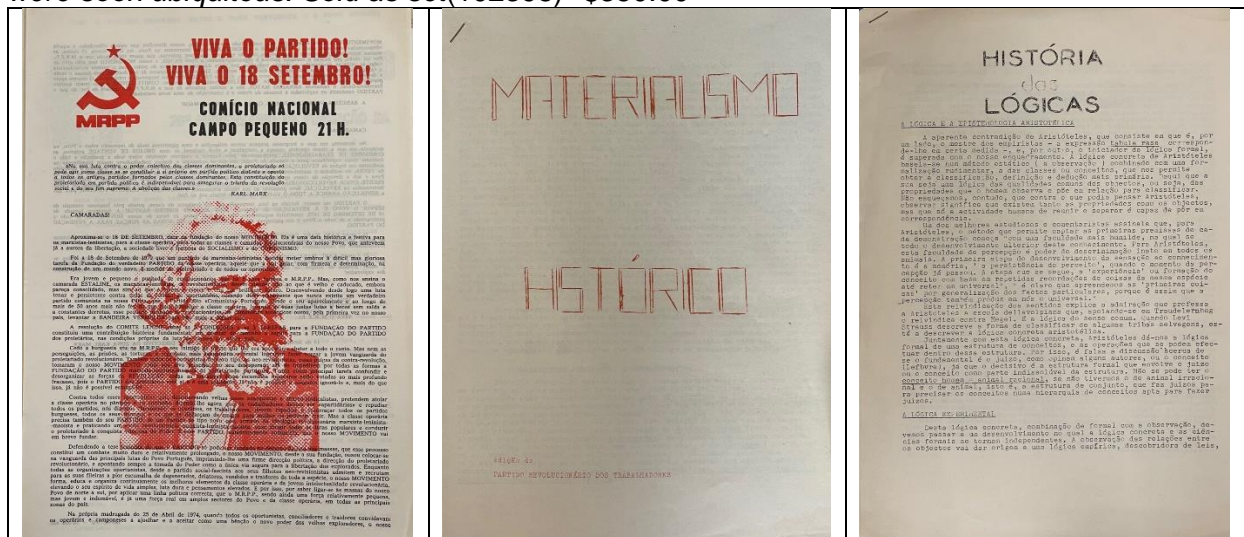
4. FLYER: Viva o 1º de Outubro: 26º Aniversário da fundação da República Popular da China. A.A.P.C. (Associação de Amizade Portugal-China) [Portugal, 1975], 1 l, 30cm. Portugal: Partido Revolucionário dos Trabalhadores (PRT); MRPP (Movimento Reconstitutivo do Partido do Proletariado), 1974-1976. 4 issues.

5. POSTER: O fascismo não passara! comício. UDP SAB. 6 21.30 p. desportos. Portuguese Protest Poster. Lisbon?: Unknown, (1974-76). Poster 17" x 24". Red and White with black lettering. Excellent condition.

6. POSTER: Morte ao fascismo liberdade para o povo. não recuar nem um passo. Portuguese Protest Poster. Lisbon?: Unknown, (1974-76). Poster 12" x 17". Red and black with white lettering. Very Good.

Portugal: Partido Revolucionário dos Trabalhadores (PRT); MRPP (Movimento Reconstitutivo do Partido do Proletariado), 1974-1976. 6 issues.

A collection of flyers, brochures and posters from Portugal's political party PRT published during the Continuing Revolutionary Process (Processo Revolucionário em Curso, or PREC) a 2-year social period marked by constant friction between liberal democratic forces and communist parties that lasted until November 1975. This process followed the bloodless Carnation Revolution (Revolução dos Cravos) a social movement against the authoritarian right-wing regime presided by dictator and President of the Council of Ministers António de Oliveira Salazar that controlled the social, economic, cultural and political life of Portugal from 1933 to 1974. Political and Historical Context: The Portuguese revolution of April 25th, 1974-the "Carnation Revolution" (Revolução dos Cravos)-was profoundly important not only for Portugal itself but for all of Western Europe as well. By the time it ran its course, in 1976, the Revolution had ended the Salazarist Estado Novo, the longest authoritarian regime in Western Europe, and brought Portugal, one of the continent's poorest countries whose economy was controlled by a handful of industrial groups, into the mainstream of European liberal democracies. Portugal's revolution also initiated the so-called "third wave of democratization," a process that spread to Greece, Spain, and Latin America. Between April, 1974, when a small group of army officers led by Otelo Saraiva de Carvalho staged a coup and brought down the regime, and April 1976, when elections brought Mário Soares into office as head of Portugal's first constitutional government, the country passed through a period of extreme turbulence, characterized by strikes, mass demonstrations, social unrest, and threats of right-wing counter coups. For at least eighteen months, however, the trend of the revolution was strongly leftward. Workers took over some 300 factories, a great many latifundia were occupied, and working class organizations-factory and revolutionary committees, agricultural cooperatives, professional syndicates and trade unions-exerted critical influence. Political parties and movements likewise proliferated during this period. The revolution had been immediately accompanied by the end of censorship, and as in all revolutionary situations, political posters were soon ubiquitous. Sold as set(102398) \$350.00





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

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

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

(114716) \$2,500.00



20. [(Mexico-Bull Fighting)]. **THE-KILA. SEMANARIO NACIONAL QUE SE SIRVE A LA AFICIÓN CON UNOS GRANOS DE SAL Y UNAS GOTAS DE LIMÓN. TOMO I, NOS. 1-24 (23 MISNUMBERED AS ANOTHER 24), OCT. 13 1924-APRIL 13 1925, PLUS "EL TAURINO", VOL. VI, JUNE 2, 1924, NO. 130.** México: Editorial The-Kila, S. A. (206)p. b/w plates, advts. (Almost fine; normal yellowing of paper; rebound in library buckram and new endpapers). 32.5cm. *Bound collection with all title pages present of illustrated, weekly publications on the art of bullfighting. International coverage with emphasis on the bullfighter Gaona. Heavily illustrated with sketches, photos and amusing satirical front covers. RARE with no copies showing in OCLC or auction records.* 10 (56896) \$2,400.00





21. [Weisman, Adam]. **TLATELOLCO DESMENTIDO: ADAM WISEMAN.** Concepto y diseño: Adam Wiseman, Lorena Campbell, Giovanni Troconi y Alejandro Letayf. Texto: Daniel Usabiaga_. México, D.F: Troconi-Letayf, julio de 2018. 1 box-hardcover binding container (size 23 x 51 cm), 1 tryptic with 3 color photographs, (size 20 x 50 cm ea., 24 x 150 cm. tryptic) printed (archive quality digital print) on Hahnemühle Photorag paper 100% cotton of 310 grams, signed and numbered, 10 color photographs printed (archive quality digital print) on Hahnemühle Photorag paper 100% cotton of 310 grams, (size 24 x 33 cm), signed and numbered, 1 video "Acción 27.02.14 / 20:00 horas". Timelapse (Duration: 19 sec.), 1 flipbook "Acción 27.02.14 / 20:00 horas" (78 pages; size 7 x 10 cm), Certificate of authenticity & Hologram signed by the artist, all inside acrylic box. 24 x 52 cm (box).

SIGNED, NUMBERED AND LIMITED EDITION OF 20 COPIES of photographic portfolio and artistic action by Adam Wiseman (1970) developed in Tlatelolco, a residential complex located in the iconic Plaza de las Tres Culturas. Mexico City and London based photographer Adam Wiseman was born and raised in Mexico City, the son of a Scottish mother and American father. Educated at NYU and ICP in NY he returned to Mexico City in 2001, where he has been exploring ways to challenge traditional documentary processes through concept driven photography and video. His editorial project "Tlatelolco Disproved" (Tlatelolco Desmentido) is both an urban landscape and the portrait of a community, created with the collaboration of more than 100 residents of the Chihuahua building, documented with photographs and video. The residential urban complex of Tlatelolco, completed in 1964, became the second largest of its kind on the American continent (after Co-op City in the Bronx). It was part of Mexico's ambitious movement towards modernization. Architect Mario Pani, a contemporary of Le Corbusier, brought functional modernist architecture to Mexico with its urban ensemble Nonoalco Tlatelolco, a utopian middle-

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



LOS TRANVIARIOS LUCHAN EN BENEFICIO DE TODO EL PUEBLO

ANTECEDENTES

La Compañía de Tranvías de México, S. A. y la Compañía de Luz y Fuerza Motriz, S. A. pertenecen al trust internacional "SCOTSA". La Compañía de Tranvías paga a la Compañía de Luz dos centavos y medio por cada kilovatio que consume los tranvías. En cambio el público paga dieciséis centavos por cada kilovatio.

En consecuencia, los accionistas extranjeros del trust desean liquidar la Compañía de Tranvías para poder disponer de la energía que consumen los trenes eléctricos y venderla directamente al público.

ESTA MANOBRAS PRODUCIRIA AL TRUST UNA GANANCIA DE DOCE MILLONES DE PESOS AL AÑO

Esto explica el abandono en que se encuentra el sistema de tranvías. En efecto, desde hace muchos años la Compañía de Tranvías no ha invertido un solo centavo en el negocio y así asegura los beneficios necesarios para el mantenimiento normal del sistema.

Por el contrario, en la actualidad hay un kilometraje menor de vías que en el año de 1930 y el 40% de las vías se encuentran en pésimo estado, el 30% en regulares condiciones y sólo el 10% en buen estado.

La Compañía tiene en operación LA MITAD DEL NUMERO DE CARROS que utilizaba en el año de 1930, a pesar de que en aquella época la población del Distrito Federal era de CUATROCIENTOS MIL habitantes y hoy es de DOS MILLONES.

Por todo lo anterior, el servicio que presta la Compañía de Tranvías es ineficiente y malo, con graves accidentes, muy grave peligro para el peatón, para los peatones y para los trabajadores mismos.

La Compañía de Tranvías, desde hace mucho tiempo, se niega sistemáticamente a realizar las obras de pavimentación que le corresponden, así como la reconstrucción y ampliación de las vías, obstruyendo en esa forma el desarrollo de la ciudad y el tránsito de vehículos.

Ante esta situación, el Gobierno de la República, por conducto del Departamento del Distrito Federal, procedió a realizar amplias y minuciosas estudios, con el objeto de buscar las soluciones más adecuadas.

Después de dos años estuvieron trabajando diversas Comisiones integradas por ingenieros, economistas, abogados y técnicos de transporte, todos ellos pertenecientes al Departamento del Distrito Federal y a la Comisión de Estudios de la Presidencia de la República.

Los principales resultados a que llegaron las mencionadas Comisiones de estudios fueron los siguientes:

- 1 La Ciudad de México, por su extensión y número de habitantes necesita el establecimiento del servicio de tranvías.
- 2 El estado actual del servicio es sumamente deficiente, como consecuencia de la pérdida de los beneficios del negocio que sigue la Compañía de Tranvías.
- 3 Si continúa el actual estado de cosas, el tráfico de los tres años habrá desaparecido totalmente el sistema de tranvías.
- 4 En urgente hacer inversiones por valor de CINCE MILLONES DE PESOS para conservar y mejorar vías y equipo, con el objeto de prestar un buen servicio, ampliándolo a las colonias desatendidas pobladas.
- 5 Los tranvías no sólo son cómodos, sino que constituirían un magnífico negocio, una vez recuperado el sistema.
- 6 Durante el año de 1942 el número de pasajeros se elevó en CINCE MILLONES, produciendo a la Compañía UN MILLON DE PESOS de ganancias adicionales.



- 7 El Gobierno de la República puede retirar en cualquier momento las concesiones que disfruta la Compañía de Tranvías, ya que las mismas adolecen de graves vicios de origen y la Compañía no cumple con las condiciones estipuladas.
- 8 El valor actual de la Compañía de Tranvías es de DIECISEIS Y MEDIO MILLONES DE PESOS. De ellos, CINCE MILLONES PERTENECEN A LA NACION por concepto de inversión, es decir por la condición que estipula que al término de las concesiones todos los bienes de la Empresa pasarán a poder del Estado. CINCE MILLONES DE PESOS están comprometidos en créditos a favor de los trabajadores. Del resto, o sea MILLON Y MEDIO DE PESOS que aún posee la Compañía, hay que reducir además por amortización y otros no especificados. Como se ve, la Compañía de Tranvías de México, S. A. prácticamente ya no es la dueña del negocio que explota.
- 9 En virtud de que la Compañía se niega a realizar inversiones y a adoptar una política financiera y administrativa adecuada, se hace necesario que el Estado intervenga CINCE MILLONES DE PESOS para la conservación y mejoramiento del sistema, organizando una Empresa de Servicio Público Descentralizada, del tipo de Ferrocarriles Mexicanos y Ferrocarriles Nacionales de México.
- 10 Al reorganizarse el sistema, sería posible reducir el precio de los pasajes a DOS PLANILLAS POR QUINCE CENTAVOS.

Ya en otro aspecto, los tranviarios forman uno de los sectores de la clase trabajadora menos favorecida, ya que en VEINTE AÑOS sólo ha logrado obtener un aumento de salario de OCHENTA CENTAVOS, a pesar de muchos sacrificios y de prolongadas huelgas.

Así pues, los trabajadores tranviarios no sólo viven en condiciones extraordinariamente precarias, sino que corren el riesgo de ver desaparecer su fuente de trabajo, lo que significaría que CUATRO MIL FAMILIAS QUEDARÍAN en la calle, a pesar de que hay tranvías en servicio de MUCHO MÁS DE SEIS VECES.

A pesar de que, como ya se dijo, la Compañía obtiene en 1942 utilidades, resiste a que se le pague a los trabajadores y han manifestado que la única forma en que podrían obtener un aumento de salario sería mediante EL AUMENTO DEL 20% EN LAS TARIFAS y la reducción de las cantidades, ya insuficientes, que actualmente aplica al mantenimiento del sistema.

En tales condiciones, la Alianza de Tranviarios se ve obligada a explicar el movimiento de huelga. Conscientes los trabajadores de que un pequeño aumento de salario a costa del público no resuelve la situación y con fundamento en las condiciones a que llegaron las Comisiones oficiales que estudiaron el problema, han planeado su lucha en tal forma que no sólo defiendan sus intereses, sino también los del público usuario y el patrimonio nacional. Por eso los tranviarios se han lanzado a la lucha por las siguientes:

OBJETIVOS

PRIMERO. Cancelación de las concesiones de que indistintamente disfruta la Compañía de Tranvías de México, S. A. para constituir una Empresa de Servicio Público Descentralizada, que opere CINCE MILLONES DE PESOS para el mejoramiento y conservación del sistema de tranvías.

SEGUNDO. Aplicación de todas las recomendaciones formuladas por los técnicos del Gobierno para la mejora de los tranvías en su servicio y equipo y el aumento a las exigencias del público y a la categoría de la Ciudad de México.

TERCERO. Aplicación de la medida propuesta por los técnicos oficiales para que el precio del pasaje sea reducido a DOS PLANILLAS POR QUINCE CENTAVOS, una vez que sea organizada la nueva Empresa y refinanciado el negocio.

CUARTO. Defensa del patrimonio del pueblo y del Estado Mexicano, mediante la conservación de los CINCE MILLONES DE PESOS que ya posee en los bienes de la Compañía de Tranvías.

QUINTO. Un pequeño aumento de salario que, contrariamente, aunque sólo parcialmente, el elevado costo de la vida.

Las medidas propuestas por las Comisiones del Gobierno y que la Alianza de Tranviarios respalda íntegramente son de carácter extraordinariamente sociales y responden a las necesidades del transporte de la ciudad de México. En todos los países del mundo el servicio de tranvías está controlado más o menos directamente por el Poder Público. En consecuencia, nadie deberá ver en las proposiciones de la Alianza y de los puntos oficiales propuestas meras, ni siquiera limitadas, recomendaciones. Recientemente el Gobierno de Chile municipalizó el servicio de tranvías y en la medida en que se requirieran las necesidades públicas, todos los demás Gobiernos adoptarían medidas similares.

La Alianza de Tranviarios confía en que el señor Presidente de la República y el señor Lic. Javier Rojo Gómez, Jefe del Departamento del Distrito Federal, inspirados en el sentido patriótico y popular que siempre han demostrado, aplicarán las resoluciones de los técnicos gubernamentales, salvando así una cantidad considerable del patrimonio nacional y dando al pueblo del Distrito Federal un servicio indeseable. En esa forma quedarían también sanadas las heridas para la realización integral del problema de los tranvías de la ciudad, que hoy por hoy son una verdadera calamidad pública.

Asimismo confía la Alianza de Tranviarios en que el público que hace uso de tranvías y el pueblo en general comprenderán el contenido popular de sus luchas y las respaldarán con su apoyo y simpatía.

México, D. F., febrero de 1943

EL COMITÉ CENTRAL EJECUTIVO



EDITORIAL TALLER DE GRAFICA POPULAR

22. [Méndez, Leopoldo]. **LOS TRANVIARIOS LUCHAN EN BENEFICIO DE TODO EL PUEBLO.** México, D.F: Taller de Gráfica Popular, TGP, 1943 (Febrero). 1 sheet. 3 linoleum engravings in two colors on newsprint: "4,000 hogares sin pan" 16.25 cms; "5 cvs. más por hora"; "Sin título" 18.25cms. 67.5 x 93 cm.

A poster titled "The Tram Workers Fight for the Benefit of the Public" printed by the TGP, a printmaking collective and publisher founded in 1937 in Mexico City by artist Leopoldo Méndez (Mexico, 1902–1969), Luis Arenal and Pablo O'Higgins. (Prignitz 57).(113814) \$1,300.00