



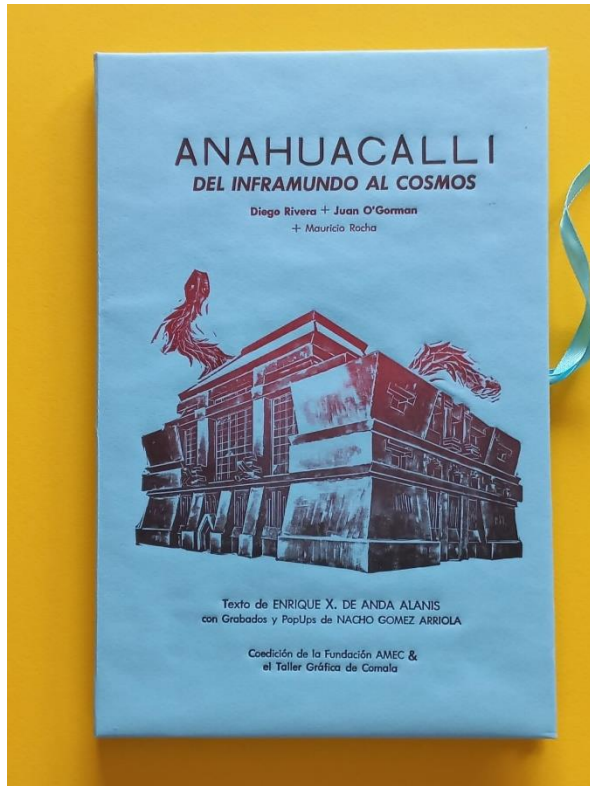
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IBERO-AMERICA INDEPENDENT PRESS AND ARTIST BOOKS



1. [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 Alanís 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





2. Heinberg, Lucila. **BARDO**. Fotografías y textos... Traducción: Julia Napler. Buenos Aires: Mecenazgo Cultural, Ciudad de Buenos Aires; Lucila Heinberg, 2021. 120 pages. chiefly color plates, color pict. wrps., issued in color collage printed paper envelope sealed with colored adhesive tape. 25 cm. ISBN: 9789878694047.

Photobook that accompanied exhibition of Lucila Victoria Heinberg's (Buenos Aires, 1979) photographic work around the world. Traditionally, for Tibetan Buddhism, the bard describes the space between life and death, the non-place that one travels between lives. The images of the project were taken with analog cameras and the material was developed manually. They are found scenes, portraits and landscapes in a state of travel, where each photo can be a possible life. "I am what I see, and although it is not known where, it is perceived to be in transit. It is a work that aims to raise questions without offering answers". ENGLISH AND SPANISH TEXTS (115891) \$60.00



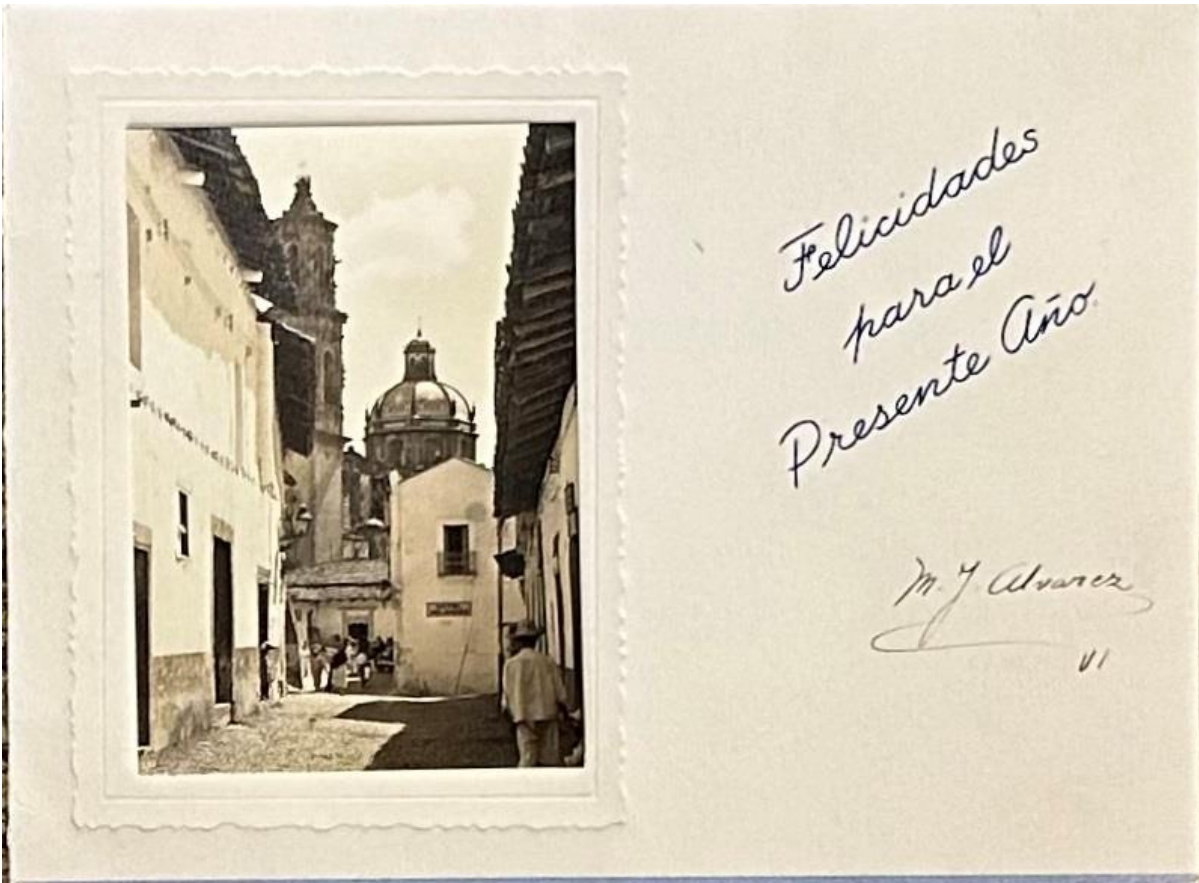
3. CELEBRATORY GREETING CARDS FROM MEXICO. 40 BLACK AND WHITE AND DUO TONE PHOTOGRAPHS MOUNTED IN COMMERCIAL CELEBRATORY CARDS.

- 1- 3 fldg. cards, duo tone photograph tipped-in deckled edges and embossed framework motif, (17 x 11.5 cm). One card stamped "689. Fuente Tarasca, Morelia, Mich. Vallejo Foto"
- 2- 5 fldg. cards, duo tone photograph tipped-in deckled edges and embossed framework motif, (11.5 x 17 cm), All stamped, two with seal "Yañez Foto"
- 3- 1 fldg. cards, b/w photograph tipped-in with embossed framework motifs "Saludos e México", (11.5 x 17 cm)
- 4- 1 fldg. cards, duo tone photograph tipped-in with embossed framework with stamp "Felicidades para el presente Año (signed)", (12 x 16 cm)
- 5- 1 fldg. cards, duo tone photograph tipped-in "Primavera en el Paricutín, broto en Febrero 20 de 1943, en Michoacán, Méx.", (11.5 x 17 cm)
- 6- 1 fldg. cards, duo tone photograph tipped-in with embossed framework with stamp "Calle de las Casas 9, Cuernavaca", (14.5 x 12 cm)
- 7- 2 fldg. cards, b/w photograph deckled edges tipped-in card Stamped "Zacatecas, Zac.", (9 x 15 cm)

- 8- 12 fldg. cards, duo tone photograph tipped-in deckled edges and embossed w/ christmas motifs, (10 x 15 cm.), 3 dups.
 - 9- 4 fldg. cards, duo tone photograph tipped-in deckled edges and embossed w/ christmas motifs, (9 x 15 cm)
 - 10- 1 fldg. cards, duo tone photograph tipped-in with embossed framework, (14 x 11 cm.)
 - 11- 1 cards, duo tone photograph tipped-in with embossed framework with stamp "Sincera Felicitación para Navidad y Año Nuevo", (13 x 10 cm.)
 - 12- 3 cards, duo tone photograph tipped-in with embossed framework, (11 x 13 cm)
 - 13- 2 cards, duo tone photograph tipped-in with embossed framework, (10 x 14 cm)
 - 14- 2 fldg. cards, duo tone colored photograph tipped-in w/ christmas motifs, (12 x 9.5 cm), One stamped "172. México. Canal de Xochimilco"
 - 15- 1 cards, duo tone deckled edges photograph tipped-in, (9 x 15 cm)
- . Mexico: 1938-1956_.

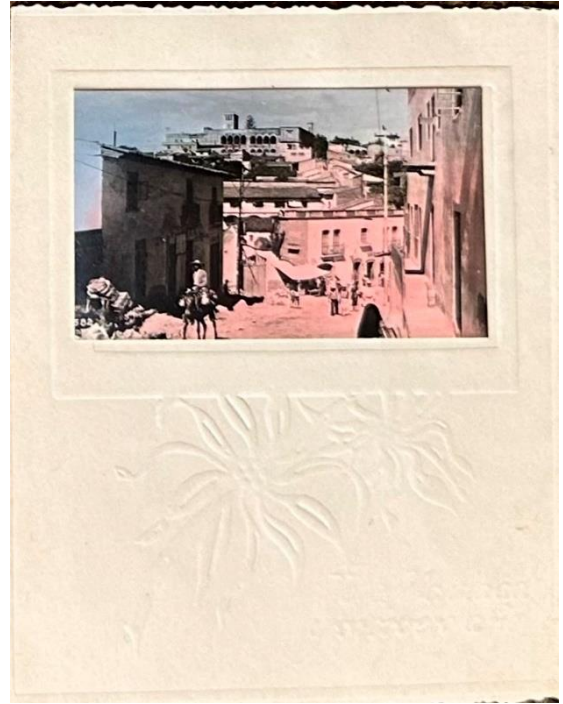
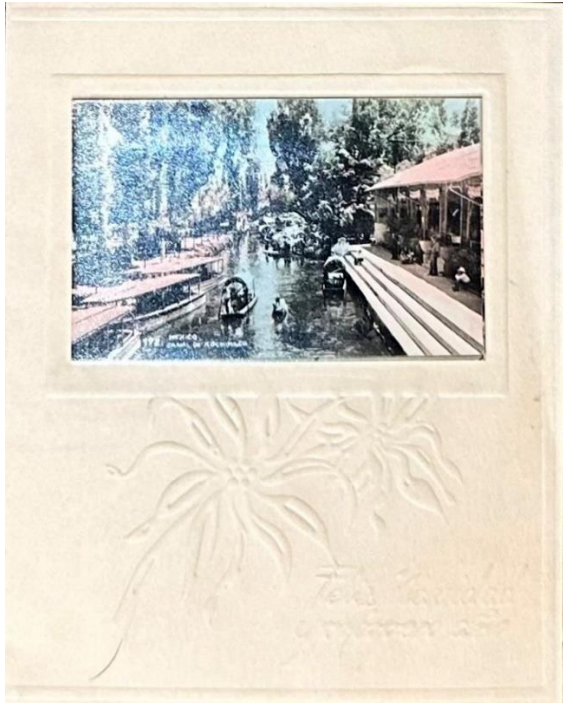
Beautiful photographs of landmark places from all over Mexico mounted in folding cards and used for celebratory proposes (Christmas, New Year, etc.) Some stamped Vallejo Foto, a photographic studio active between the 1930's and 1940's, who produced close to 1000 postcards with landscapes of Mexico or Yañez Foto the photographic studio of Mauricio Yañez (Jalisco 1882-?), who In 1924 settled in Mexico City, producing postcards with views of the Mexican Republic, for which he traveled mainly through the center of the country and the Bajío (lowlands), a region that includes parts of the states of Aguascalientes, Jalisco, Guanajuato, Querétaro, San Luis Potosí and Zacatecas. In 1935 in collaboration with Hugo Brehme, he illustrated the guide "La zona arqueológica de Teotihuacán: San Cristóbal Ecatepec y Acolmán" (Ediciones Botas). Some cards include handwritten messages or signatures and some include printed messages_(113721) \$1,400.00

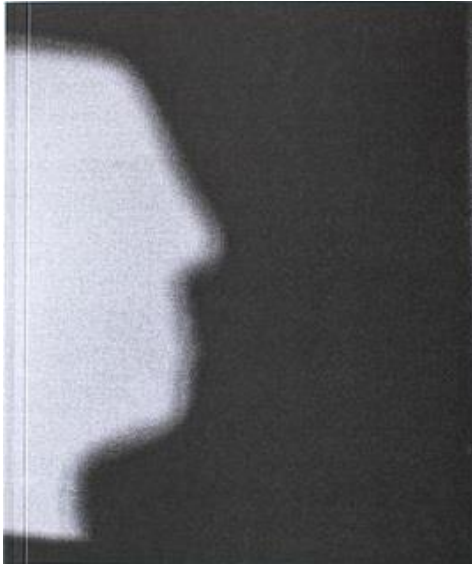




*Felicidades
para el
Presente Año.*

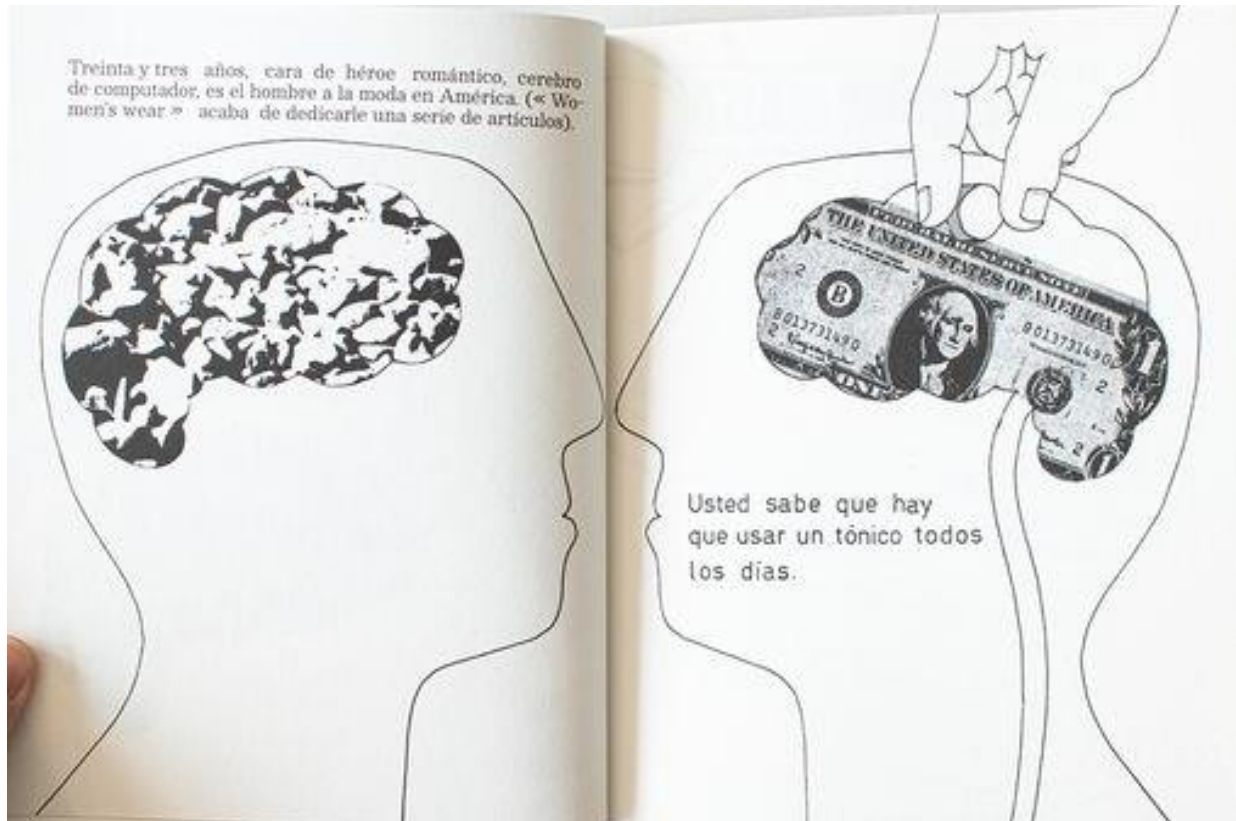
M. J. Alvarez
VI

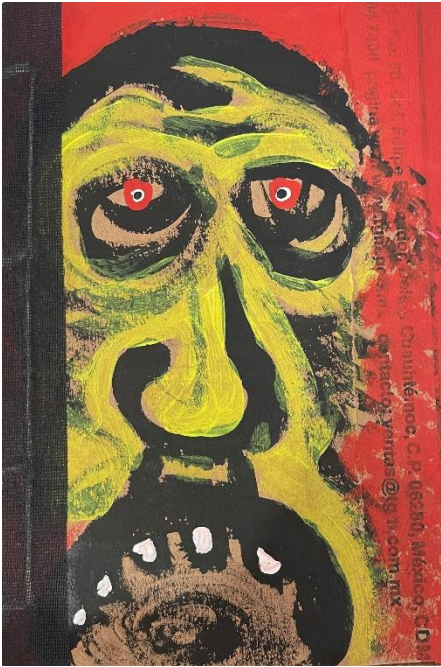




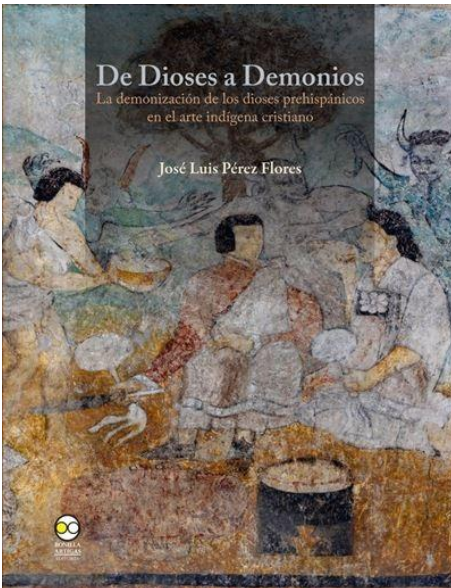
4. Deisler, Guillermo. **EL CEREBRO**. Santiago de Chile: Naranja Publicaciones, 2022. 80 pages. b/w offset plates, perfect binding, pict fldg. wrps. 21 cm. ISBN: 9789569814020.

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





5. [Cartoneras --Cuernavaca]. Hurpin, Dany. **CUADERNOS**. Trabajo gráfico de portada: Dany Hurpin. Cuernavaca, Morelos: La Cartonera, Octubre 2021. (24) pages. chiefly b/w plates, boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. Covers with saddle stitch binding colored with color fabric tape spine, glued on front and back covers. 23 cm. *4TH EDITION OF NUMBERED AND LIMITED EDITION 19/30 of a graphic novel in a cartonera format. Drawings in "Scribe" notebook pages by artist Dany Hurpin (116105) \$20.00*



6. Pérez Flores, José Luis. **DE DIOSES A DEMONIOS: LA DEMONIZACIÓN DE LOS DIOS PREHISPÁNICOS EN EL ARTE INDÍGENA CRISTIANO**. México, D.F: Bonilla Artigas Editores, 2021. 160 pages. b/w and color plates, facs., bibliographical references (pages [149]-157), color pict. fldg. wrps. 28 cm. ISBN: 9786078781904.

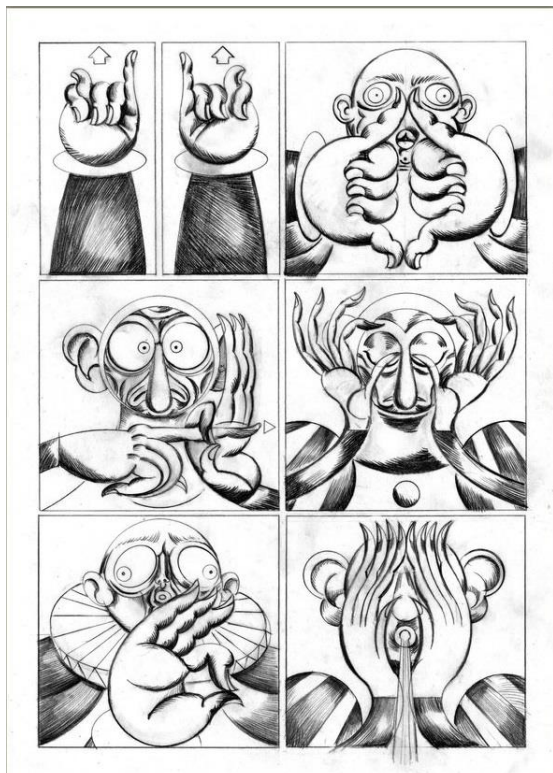
The book deals with how pre-Hispanic deities were transformed into demons, a process analyzed from the perspective of convent mural painting. Unlike other studies, the problem of the demonization of the pre-Hispanic gods is centered on the images painted in various convents in New Spain. During evangelization, the Devil was a key figure in the conversion of the Indians, to instill love for God the friars used the fear of diabolical punishment in hell. In the mural paintings of the convents, images of demons abound, but in some cases the figures of the devil incorporate elements of pre-Hispanic iconography: the evangelizers decided that all the gods of the natives were demons and the natives had been deceived, if they did not accept the new religion their souls would burn in hell and tormented by those they had had as divinities, hence

the need to present the demons with some of the characteristics of the indigenous gods. The theme of the Devil in mural painting was not only important in New Spain but was also used in the south of the continent; for this reason, the last chapter is dedicated to a brief comparison of some of these images with those made in New Spain. CONTENTS: Nota sobre las referencias y bibliografía -- Introducción -- Capítulo I. El arte indígena cristiano y sus imágenes -- Capítulo II. Imágenes y representaciones sociales de lo demoníaco y del mal -- Capítulo III. El arte indígena cristiano y la Frontera Norte -- Capítulo IV. Combatiendo a las religiones indígenas: donde tú ves dioses yo veo demonios -- Capítulo V. El Diablo y los indios del Sur de América: un panorama continental. LIMITED EDITION OF 500 (119384) \$80.00



7. 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



FRANÇOIS RABELAIS / DEBATE POR SEÑAS
 ADAPTADO POR CHRISTIAN MONTENEGRO
 PRIMERA EDICIÓN
 TEMPORERAMENTE EN MOVIMIENTO, 2023
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IMPRESO EN EL MES DE JULIO DEL AÑO 2023

FRANÇOIS RABELAIS CHRISTIAN MONTENEGRO



8. 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



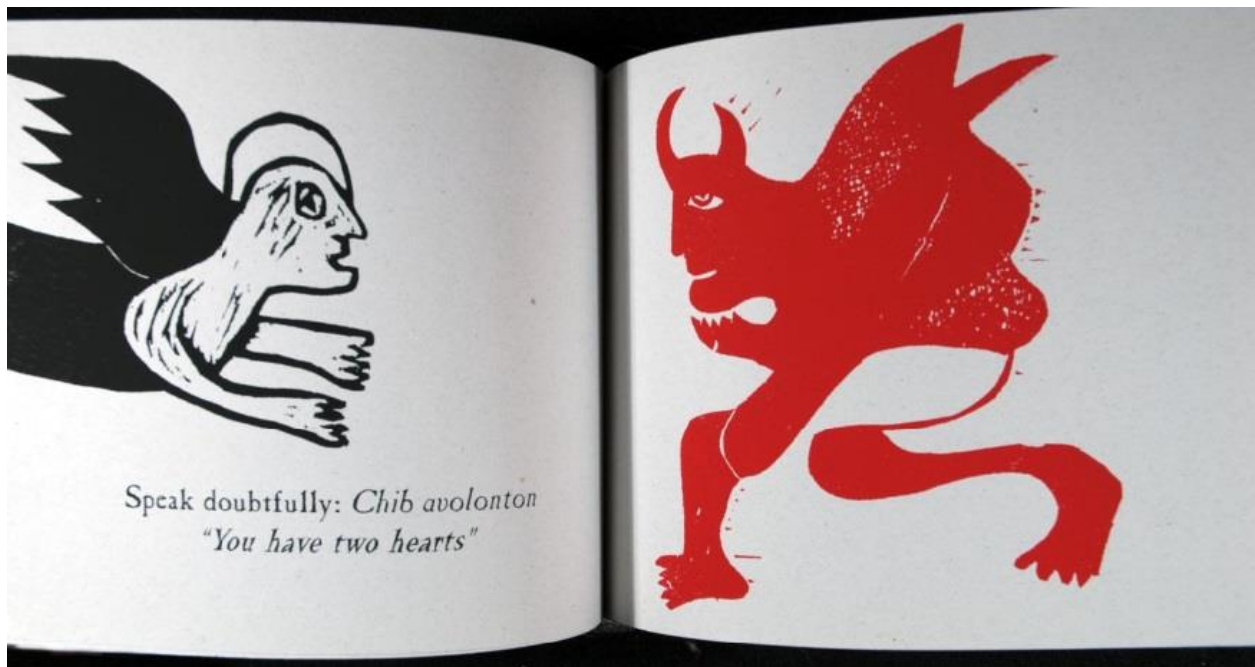
9. Barcenas, Mina. **DIARIO DE CLASE [WORK IN PROGRESS]**. Mérida: Menta Ediciones, 2017. Libro de artista con 10 Impresión digital / papel de algodón Hahnemühle + Caja archivero forrada en papel de algodón. 90 x 54 cm cm (impresiones) + 11 x 56 x 7 cm (box). *LIMITED EDITION OF 5. "For a while I was 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



10. 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



11. [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





12. Martuccelli, Elio. **¡ENCUENTRO MONUMENTAL! ESTATUAS MÓVILES: TODOS VUELVEN.** Lima: Arkadia Mediática, 2021. (38) pages. chiefly color plates, bibliographical references (page [37]), color pict. wrps. 26 cm. ISBN: 9786124671432.

“Esta publicación nace de una propuesta de intervención en el espacio público “Estatuas móviles. Entrevista monumental”, elaborada para el concurso Arte del Bicentenario, 2021” –Facing Title Page. Graphic novel that reflects on the history of Peru from public sculptures located in Lima. The characters of the story are the historical monuments of the city. “Public sculptures express and deposit diverse feelings of the population in front of some characters of their history. Those feelings vary over time. What was once a source of pride can become shame or indifference. What was once love, becomes hate. When the grudge grows, some end up destroyed. All that (and more) live the sculptures.” (HKB Translation) --Page [4]. Author Elio Martuccelli is an architect and is the editor of Arquitectos since 1999, the magazine of the Faculty of Architecture and Urbanism of the Ricardo Palma University. In his facet as a visual artist he has designed scenographies, murals and various exhibitions and as illustrator of graphic novels(116603)

\$28.00



13. [Pedrosa, Mario]. **ENSAIOS PARA O MUSEU DAS ORIGENS = TOWARDS THE MUSEUM OF ORIGINS.** São Paulo: Instituto Tomie Ohtake; Fundação Itaú Cultural, 2023. 432 pages. b/w and color plates, frontis., ports., facs., cat., duo tone pict. fldg. wrps. 24 cm. ISBN: 9786588878835.

Published on the occasion of the collective exhibition held from September 9, 2023 to January 28, 2024 at the Instituto Tomie Ohtake, São Paulo, Brazil. The exhibition "Towards the Museum of Origins" is the outcome of the alliance of Itaú Cultural (IC), Instituto Tomie Ohtake and a wide network of spaces of memory, cultural institutions and Brazilian museums. The show updates and broadens the principles of "Museu das Origens" [Museum of Origins] a proposal by art critic Mario Pedrosa in 1978, following the fire that destroyed the Museum of Modern Art in Rio de Janeiro (MAM-Rio). In his "Proposta para o Museu das Origens", Pedrosa suggested bringing together five museum into one space: Museu de Arte Moderna; Museu do Índio; Museu do Inconsciente - institutions that already existed and were experiencing difficulties in functioning and formalization -; and the Museu do Negro; Museu das Artes Populares, institutions still to be created. The exhibition presents the

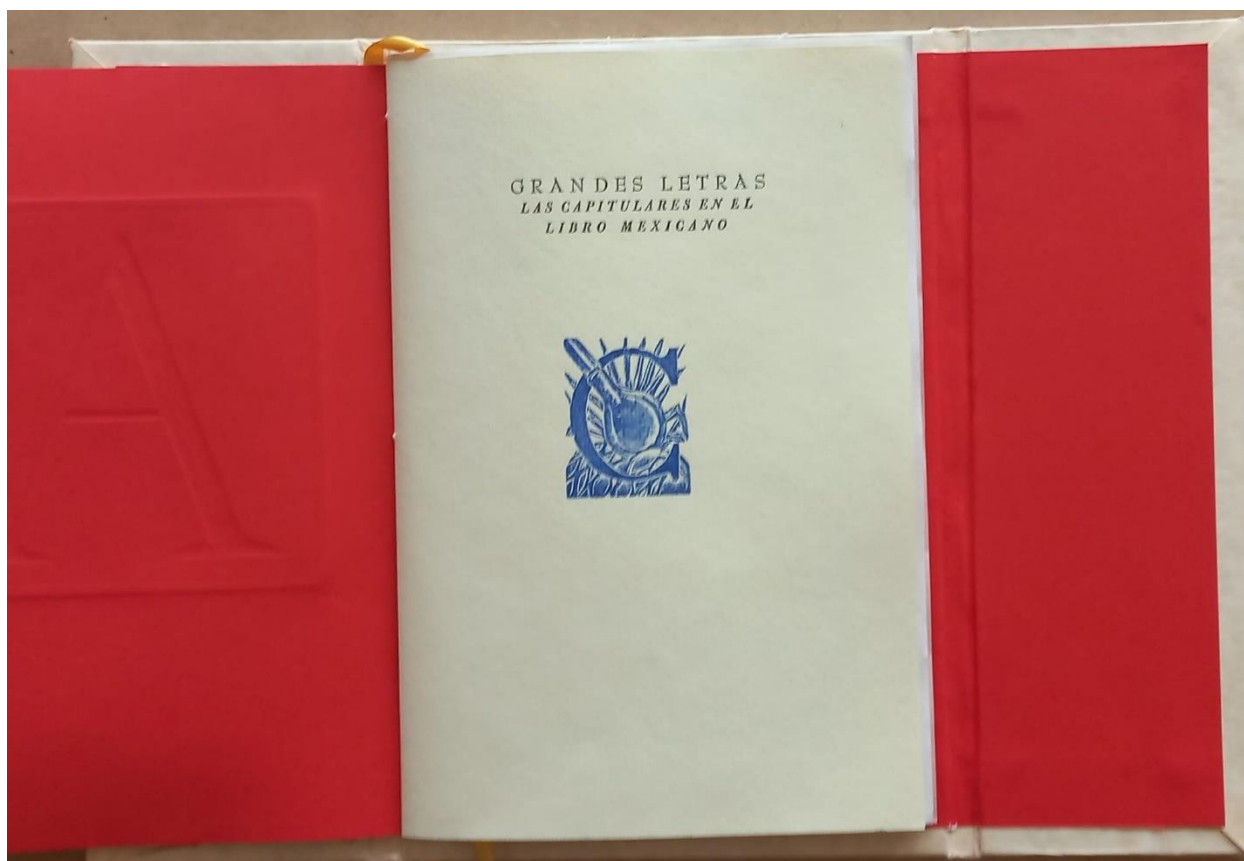
history and the collection that perpetuate the legacies of a country rich in narratives, diverse in its cultural matrices and permeated with claims for human rights in an effort to consolidate the integration and democratization of sustainable and inclusive memory policies. The result is an extensive research and an exhibition curated by Izabela Pucu and Paulo Miyada, co-curated by Ana Roman and with the participation of guest curators Daiara Tukano and Thiago de Paula Souza. Includes works by artists such as Djanira, Fernando Diniz, GTO, Mira Schendel, Nailson, Pecon Quena, Sebastião Januário, Tarsila do Amaral, Ubirajara. Há, in addition to commissioned works from Andréa Hygino, Castiel Vitorino Brasileiro, Diambe, Josi, Mariane Lima, Spirito Santo and Yael Bartana. CONTENTS: Apresentação / Itaú Cultural e [and] Instituto Tomie Ohtake -- Uma confluência de aspectos da cultura, da política e da produção de memória = A convergence of aspects of culture, politics and memory production -- Proposta para Museu de Brasília (1958); Parecer sobre o "Core" da USP (1962); Aquisições Bienal de São Paulo; Formas naturais; Mês das crianças e dos loucos. Djanira no MAM Rio -- Museu de Arte Moderna do Rio de Janeiro -- Museu Arqueológico de Sambaqui de Joinville -- Museu de Arte Osório Cesar -- Museu de Imagens do Inconsciente -- Mira Schendel -- Castiel Vitorino Brasileiro -- Um debate sobre as políticas de memória e movimentos instituintes = A debate of multiple temporalities and matrices. A fertile ground for the imagination of futures -- Museu das Origens (1978); Pau-Brasil; Glossário de Grafismos Baniwa; Carta Aberta -- MAMBA e MAUC UFC - Museu do Marajó - Acervo da Laje - Bloco Carnavalesco Loucura Suburbana - Gerard Tales de Oliveira -- Uma proposição que relaciona agentes que se dedicam a memória das matrizes constitutivas do Brasil = A proposition that reports agents dedicated to the memory of the constitutive matrices of Brazil -- 6º. Bienal Internacional de São Paulo; Barroco Mineiro; Museu de Arte Negra; Ipeafro; Soy loco por ti; Brasil-imaginário -- Coleção Nosso Sagrado - Museu da República -- Museu Afro Brasil Emanuel Araujo -- Museu do Homem do Nordeste -- Discoteca Oneyda Alvarenga -- Um elogio da memória que se edifica de modo coletivo = An eulogy to the collectively-built memory -- Museu da Solidariedade (1972); Mesa-redonda de Santiago de Chile; Ikoko; Oficina Lítica, Museu da Diversidade Sexual -- Museus Mineiros -- Rede Indígena de Memória e Museologia Social do Brasil: Núcleo Ceará -- Casa do Povo -- Casa do Povo -- Spirito Santo -- Mario Pedrosa, imaginação instituinte brasileira e o Museu das Origens = Mario Pedrosa, Brazilian institutions imagination, and Museum of Origins / Izabela Pucu -- Sobre Ensaio para o Museu das Origens = About Towards the Museum of Origins / Paulo Miyada -- Notas a partir de Ensaio para o Museu das Origens = Notes from Towards the Museum of Origins / Ana Roman -- Nutrir identidades e memórias = Nourishing identities and memories / Daiara Tukano -- Lista de obras = List of artworks. ENGLISH AND PORTUGUESE TEXTS (119705) \$100.00



14. [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



LETRAS

Seguid cayendo
 como precisa lluvia
 en mi camino.
 Letras de todo
 lo que vive
 y muere,
 letras de luz, de luna,
 de silencio,
 de agua,
 os amo,
 y en vosotras
 recojo
 no sólo el pensamiento
 y el combate,
 sino vuestros vestidos,
 sentidos
 y sonidos (...)

Pablo Neruda.
 Oda a la tipografía. 1958.

LAS CAPITULARES EN EL LIBRO MEXICANO



DEDICARE ESTA OBRA A LAS GRANDES LETRAS. Con esta expresión me refiero, lúdicamente a las mayúsculas que vemos adornar libros de diverso contenido y que habitualmente inician los párrafos de algún texto, por eso también se les suele llamar **iniciales**. Estas letras, especialmente las del alfabeto latino que es el sistema que usamos en México para escribir, son herederas de las inscripciones monumentales de la antigua Roma. Con ellas se cincelaban los rótulos en los edificios, en las columnas y obeliscos y fue de esos soportes monumentales y pétreos que saltaron para ser pintadas en las páginas de los libros y combinarse con minúsculas. El matrimonio entre mayúsculas y minúsculas perdura hasta nuestros días, ya que usamos las mayúsculas para iniciar una frase o para la primera letra de un nombre propio, pero también con el fin de resaltar un texto y anclar la mirada del lector a un sector de la composición tipográfica.

¿COMO SE HACEN LAS CAPITULARES?



AS LETRAS de grandes dimensiones manualmente se usaron en los documentos antes de la invención de la imprenta, sin embargo tras un periodo de convivencia entre las capitulares miniadas y los textos tipográficos, se empezaron a diseñar y tallar en madera y a imprimirse junto con los tipos móviles en metal. Hubo varias formas de hacer las copias y series capitulares.

EL DISEÑO de las letras como todo signo de escritura, empieza con una idea, un dibujo en papel que luego será transferido a un trozo de madera. Hay dos formas básicas de grabar letras e imágenes sobre madera, la conocida como "grabado al hilo" —que fue la primera forma que se utilizó— y el "grabado de madera en pie".



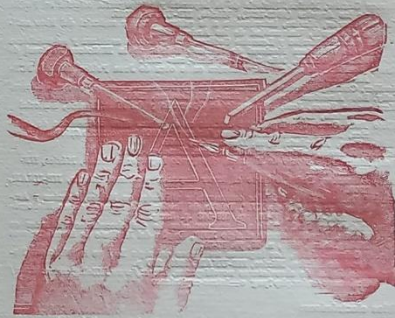
EL PRIMERO quiere decir que el trozo de madera que se grabará ha sido cortado del tronco en sentido longitudinal, es decir que la dirección de la fibra es vertical. Este tipo de corte ofrece menor resistencia al grabador, pero la presión de la prensa deteriora más rápidamente el grabado. El segundo tipo de técnica de grabado emplea un trozo de ma-

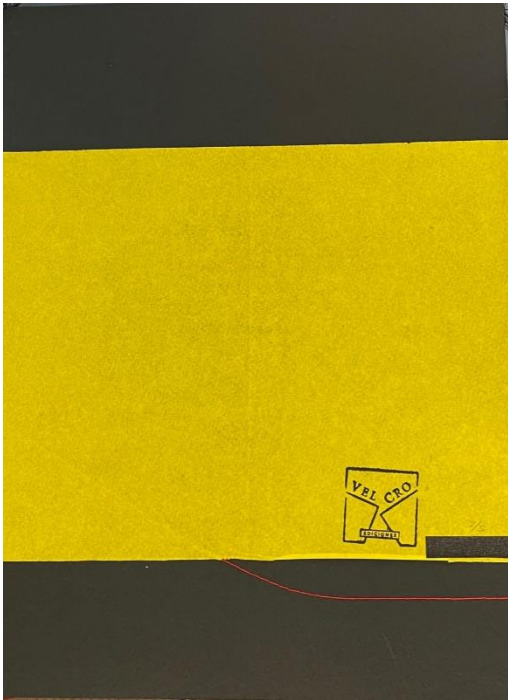
dera que ha sido cortado lateralmente respecto de la vertical del tronco, de ahí que en el fajo de madera se puedan ver las formas concéntricas que dejan los anillos de crecimiento de un árbol. Este tipo de corte es más duro de trabajar, asimismo es más durable.

SE HA trabajado en muchas variedades de maderas pero han sido usuales las de peral, nogal o boj. Para hacer ambos tipos de grabados se utiliza navajas, gubias o cuñas, pero en el caso de la madera en pie se usan también buriles.

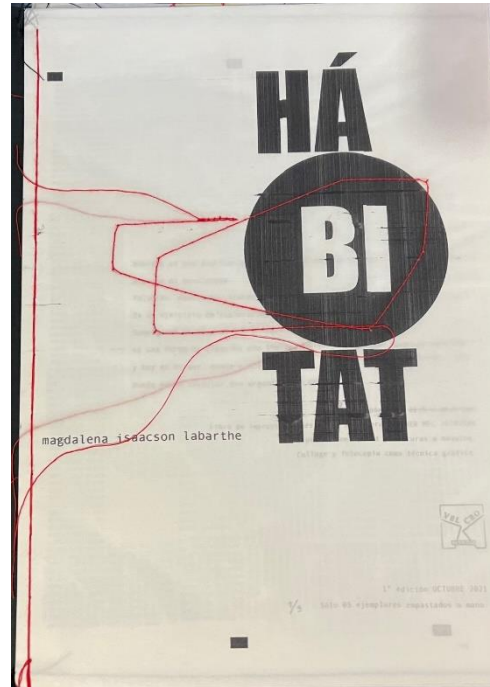
LUEGO del sistema de grabado de letras uno en uno se ideó un sistema de reproducción o

copiado que permitía sacar varias capitulares a partir de un solo grabado en madera de la letra. Ese signo original se presionaba en un molde de arena. La huella que dejaba la presión generaba un molde en el que se vertía una mezcla de cobre con la que se obtenía una plaquita con la figura de la letra que luego es clavada a una pieza de madera. Ese molde de arena permitía realizar varias plaquitas de cobre y, por lo tanto, sacar copias idénticas de capitulares, ese sistema se llamó estereotipia.



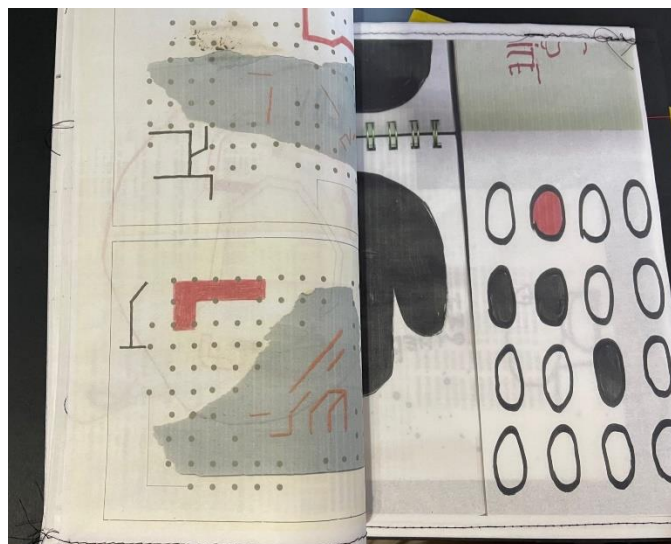


15.



Isaacson Labarthe, Magdalena. **HÁBITAT**. Santiago de Chile: Velcro Ediciones, Octubre 2021. (28 pages). Hand-made book with a collage of illuminated prints, some sewn doble paper, sewn motifs, diverse color strings and texts. Black covers with sewn motifs using red string and saddle stitch bound. Exposed sewing hand binding. Home printed book. Printer BROTHER MC 167H200W. Paint illustrations and sewing machine stitching. Collage and photocopying as a graphic technique. 30 cm.

LIMITED AND NUMBERED EDITION OF FIVE. Hand made artist book with sewn art created 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 ars "We imagine new languages that open active reflections for the creation of a binding society, aware of its environment and restorer of its past". "Habitat is a publication developed over- months. It expresses my ecosystem. Words, emotions, graphic traces, and atmospheres. It is an exercise in exploration and play. Immersing myself in the codes and relocating them is a form of creation without limits.." (HKB Translation)
 --Page [2](116186) \$195.00





16. Agüero, Carolina. **LA IMAGEN IMPERFECTA ENTRE TU PALABRA Y LA MÍA.** 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 by photographer Carolina Agüero that address the lesbian space in Chile_. CONTENTS: *La Imagen Imperfecta, entre tu palabra y la mía / Mane Adaro.* (117455)\$55.00



17. [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 Kuikamatilistla, 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 Kuikamatilistla 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



18. [Barragán, Luis]. Gómez Arriola, Nacho. **LUIS BARRAGÁN: MEDITAR LA ARQUITECTURA: LIBRO MÁS CARPETA DE GRABADOS.** Selección de obras, texto y grabados de... Guadalajara, México: Taller Gráfica de Comala, 2023. 20 pages. The book was composed in movable metal type and Intertype with the collaboration of the master Salvador Botello, printed on cotton DePonte paper in 20 pages in 8° vertical format (22.5 X 13 cm.). The 12 plates of the engraving folder were printed on Fabriano Unica and Watercolor cotton paper in 4° format (28 x 17.5 cm.) 28 cm..

The work of Jalisco architect Luis Barragán Morfín is one of the highest expressions of Mexican architecture of the 20th century. Born from a thoughtful creative process, it combines tradition and modernity in a unique way. From the work bequeathed by Barragán, there are some masterpieces of enormous importance and some significant reflections on the creative act of conceiving architecture that we recover in this book-folder of engravings stamped as a tribute to this singular character. Accompanying the reflections presented as plates, Nacho Gómez Arriola produced numerous printed engravings of the original plates on Fabriano Murillo handmade cotton paper and a book with an essay on his work and reflections. (119027) \$225.00



La transición al Funcionalismo 1934 - 1939

... para el caso, en algunos edificios, narra en esta gráfica.

A PARTIR de 1934 Barragán comienza a adoptar de una manera franca los postulados del *Funcionalismo*, primera etapa del "Movimiento Moderno en Arquitectura". En un viaje que realizó a Europa en 1930 el joven profesionista estableció contacto con Le Corbusier y tuvo la oportunidad de conocer algunas de las obras capitales de la novedosa y radical corriente arquitectónica en la que se plantea una ruptura con los esquemas compositivos previos, prescindiendo de todo tipo de ornamentación.

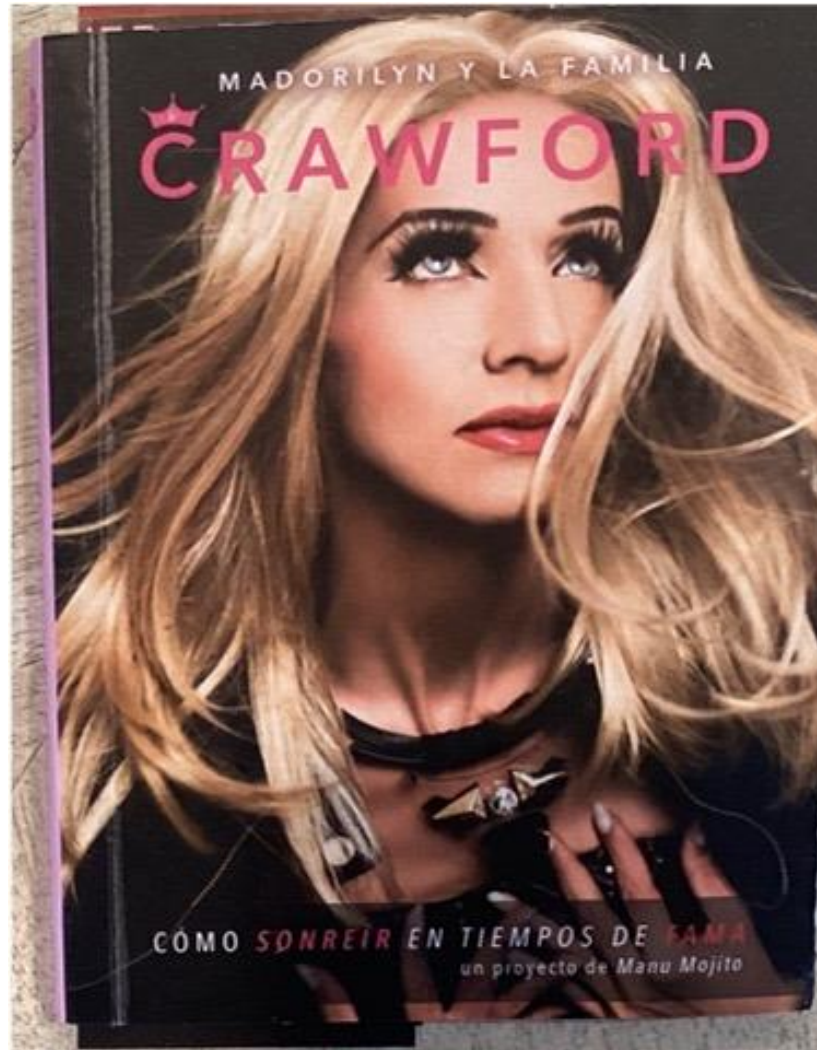
EN GUADALAJARA y en la Ciudad de México, Barragán construye viviendas y edificios en las que se aprecia un gradual abandono del lenguaje regionalista, en aras de una simplicidad formal y la incorporación de algunos elementos del funcionalismo, como son las marquesinas, los vanos en esquina, las claroboyas y en forma significativa la volumetría y utilización de las azoteas. Se puede apreciar la asimilación local a la nueva corriente arquitectónica y la exploración de las posibilidades de las nuevas tecnologías. Barragán experimenta con los códigos formales funcionalistas simplificando y geometrizando los hallazgos de su obra

— 10 —

regionalista. El Parque de la Revolución en Guadalajara le brinda la oportunidad de experimentar con los nuevos códigos funcionalistas de forma más abierta involucrando jardinería, mobiliario urbano, juegos de agua, espacios de recreación, arquitectura de paisaje y espacios arquitectónicos. Como corolario de este singular conjunto urbano-arquitectónico, Barragán concibe una casa estudio para José Clemente Orozco, pintor expresionista mexicano de alcance mundial. La fachada de la casa construida en 1934 en colaboración con el reconocido pintor, antecede a las composiciones de su período de madurez creativa.

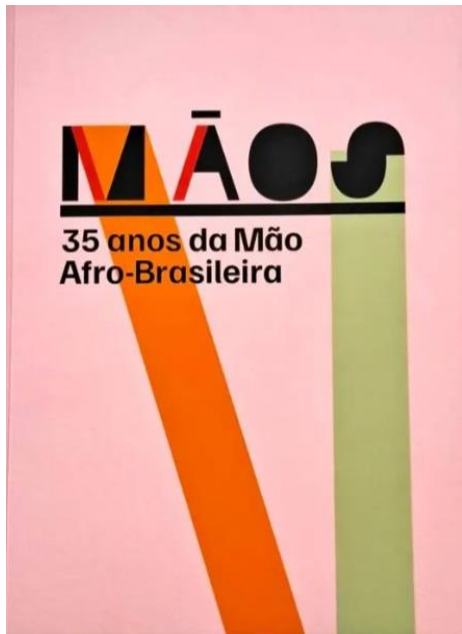


— 11 —



19. [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



20. 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 Emannel 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*

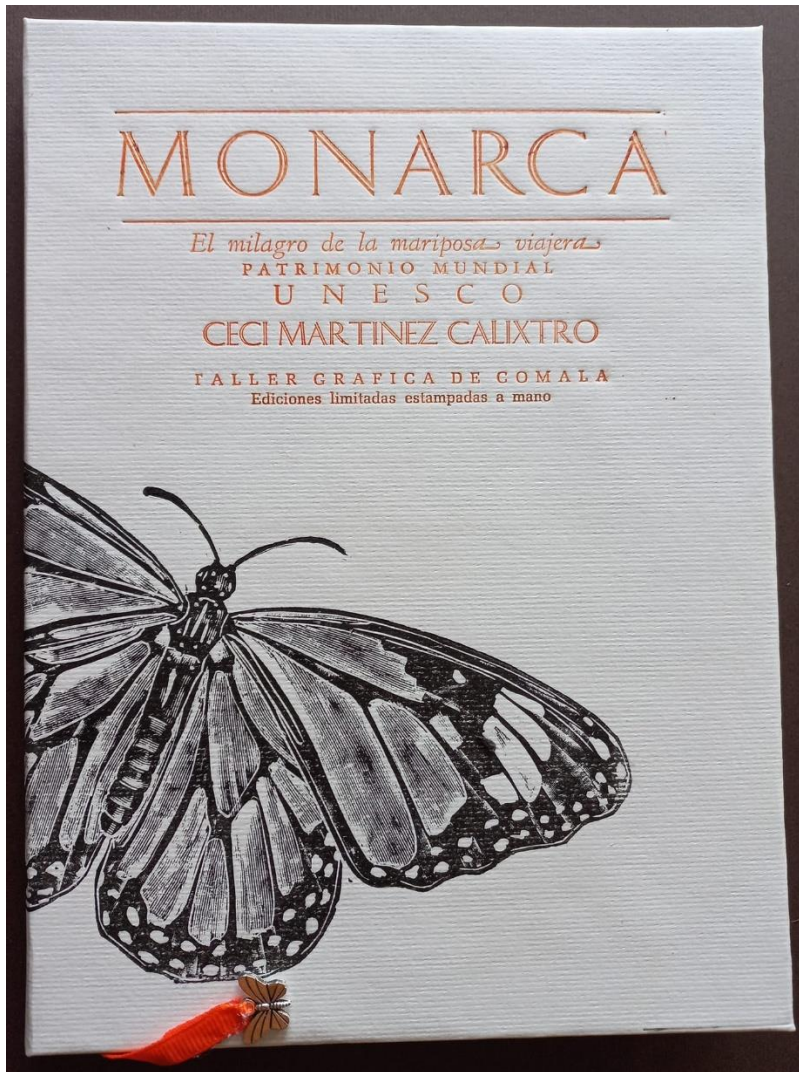
*exhibition from the present one, *Hands: 35 Years of the Afro-Brazilian Hand*, was replete with historically significant events that ultimately established the relevance of the country's cultural institutions, seeing that they affirm the central importance that both formal and nonformal education plays 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



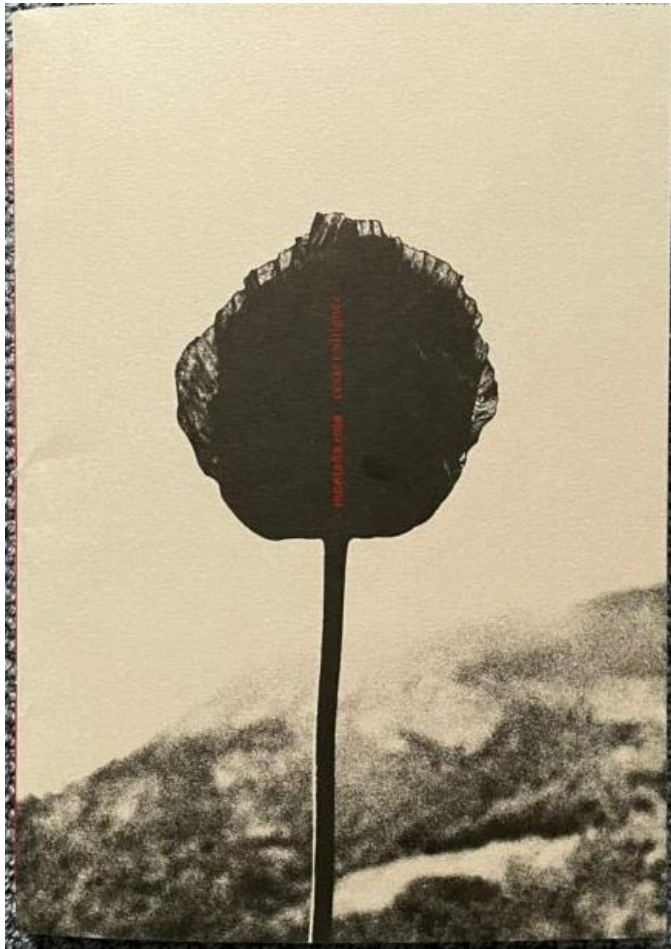
21. Barrera, Alfonso. **MAR DE CRISTAL**. Dos tintas en serigrafía. Oaxaca: Polvoh Press, 2022. (24) pages. chiefly b/w plates, stitch bound b/w pict. wrps. NOTE: Title and imprint from page [21] 29 cm.

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



22. [Gómez Arriola, Nacho]. Martínez Calixto, Ceci. **MONARCA: EL MILAGRO DE LA MARIPOSA VIAJERA: PATRIMONIO MUNDIAL UNESCO.** Grabados originales y composición por Nacho Gómez Arriola. Guadalajara, Jal.: Taller Gráfica de Comala, MMXXIII (2023). 36 pages. cotton paper, b/w plates, illus., string bound with duo tone decorated boards, orange silk ribbon bookmark with a metallic figure of a butterfly at end. Central pages are a folded folio with tipped-in small pieces of orange paper folded and cut-out in the shape of a butterfly. "Ediciones limitadas estampadas a mano." --Title page. 23 cm. *SIGNED (by author and Nacho Gómez Arriola), NUMBERED OF LIMITED EDITION OF 200 COPIES. 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 edition is a testament to the arrival in our Monarch Butterfly garden to reproduce in its extraordinary and long migration from Canada to its Winter Sanctuary on Mexican lands. "Every year they arrive in Mexico after a very long trip of more than 4000 kilometers of flight from the distant and cold Canadian territories looking for a more benign climate. Monarch butterflies land to spend the winter in our oyamel, pine, oak and cedar forests mainly in Michoacán, in the State of Mexico and now some butterfly colonies are also registered in Jalisco, specifically in Guadalajara." --translated from Page 11. CONTENTS: Monarca -- Monarcas nacidas para ser mariposas -- Mariposa Monarca (Danaus Plexippus) -- Sembrando semillitas de vida monarca -- Guadalajara es ahora también territorio Monarca -- La migración de la mariposa Monarca: Patrimonio Mundial Natural UNESCO -- En memoria de uno de los defensores de la mariposa Monarca -- Un milagro en casa.*(119798) \$200.00





23. [Rodríguez, César]. Nolte, Musuk (Ed). **MONTAÑA ROJA: CÉSAR RODRÍGUEZ.** Poemas: Hubert Matiúwaa. Lima, Perú: KWH Ediciones, 2022. (75) pages. Risograph printed b/w plates (single, double and tryptic), 2 booklets of 30 pages each + 1 booklet of 15 pages all bound together in 3-fold pict wrps, sewn binding. Bound accordion style with selection of poems by Hubert Matiúwaa back to back with photographs by César Rodríguez. 31 cm.

This unusually constructed photobook is to document the fast changes to the communities of the Mountain of Guerrero and to understand its displacement, isolation, and poverty, as well as the culture, traditions, economy, and dynamics of power. A man leaves an offering on cross in the Mountains of Guerrero, he does this asking the gods for a better rainy season so he can have a better crop. Montaña Roja is a series of photos about the life in the mountains of the state of Guerrero, in Mexico. Most of these communities grow, harvest and sell poppy to the Mexican cartels, which they later will make opium. Deep in the mountain zone of Guerrero state, with destroyed dirt roads and in some cases without even dirt roads, there are hundreds of people living day by day. There are no jobs, no schools and very few opportunities for the people living in these communities. The series of photos is a

wide view of the life around these communities. In some of them the cartels have arrived creating violence and communities had to rise up against them, in others, the life goes on like usual. For them poppy is just a crop that feeds them but it is also threatening their lives. LIMITED EDITION 500 (Now out-of-print). Biography: César Rodríguez, born in Tepic, Nayarit on 1983. Studied photography at México City. Has taken workshops with: Mary Ellen Mark, Jaime Permut, Javier Arcenillas, Narciso Contreras, Andrew Lichtenstein, David Franco, among other great photographers, recently he was under the knowledge of Maggie Steber for the Foundry Photojournalism Workshop. During December 2014 and January 2015 and from May 2015 to September 2015 he was Photographer Matt Black's assistant for the projects: The Monster in the Mountains and The Geography of Poverty. His work has been exhibited in places like: Berlin, London, Biel, Silicon Valley, Bogota, Buenos Aires, New York, New Orleans, California, China, Sydney, Morelia, Nayarit, Aguascalientes, Queretaro, Guadalajara and México City His work has been published on: The New York Times Lens Blog, MSNBC, BuzzFeed, CBS, El Pais, Le Monde, Huffington Post, The Guardian, LA Times, Washington Post, Milenio, El Universal, LAT Photo Magazine, La Jornada, PDN online, BBC News, Cuartoscuro(México), City Zine(china), VICE(Us and México), ShooterMag(Spain), Revista 192(México) and TheTripMag(Italy-Web), Terra(Brazil-Web), Urbanautica(web), Fototazo(web). Video contributor for Matt Black's video The Monster in the Mountains, for the New Yorker. PUBLISHER KWH Ediciones is a Peruvian publisher founded in 2013 as an independent platform for Latin American authors to promote encounters and dialogues with the artistic expressions that are linked to the photographic medium. We believe that the printed work is an act of resistance. LIMITED EDITION OF 500(117990) \$135.00

Erika Zerwes
Helouise Costa
ORGANIZADORAS

**Mulheres Fotógrafas/
Mulheres Fotografadas:
Fotografia e gênero na
América Latina**



entreGêneros

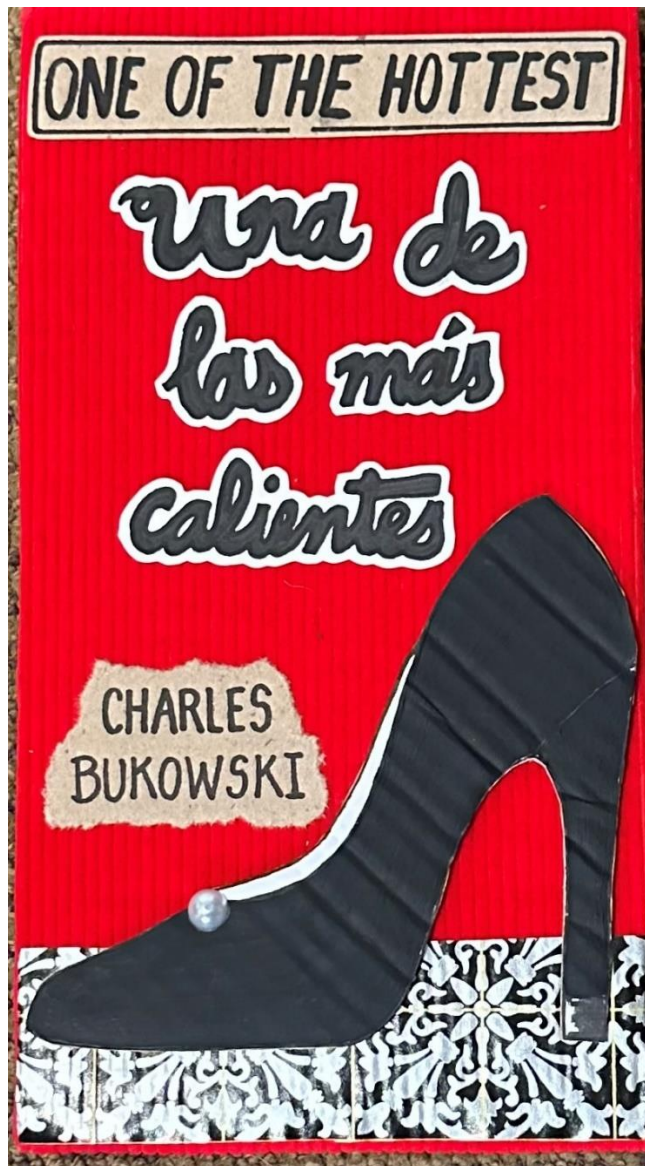
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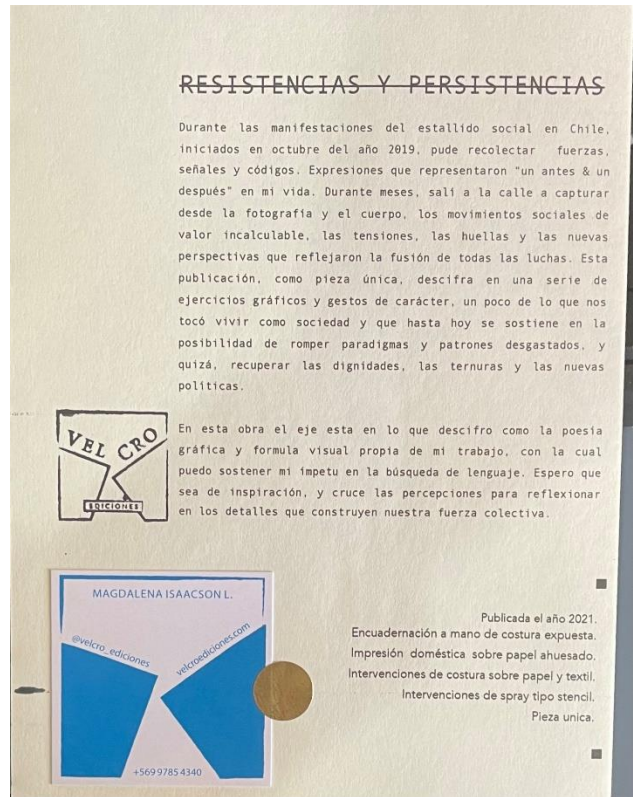
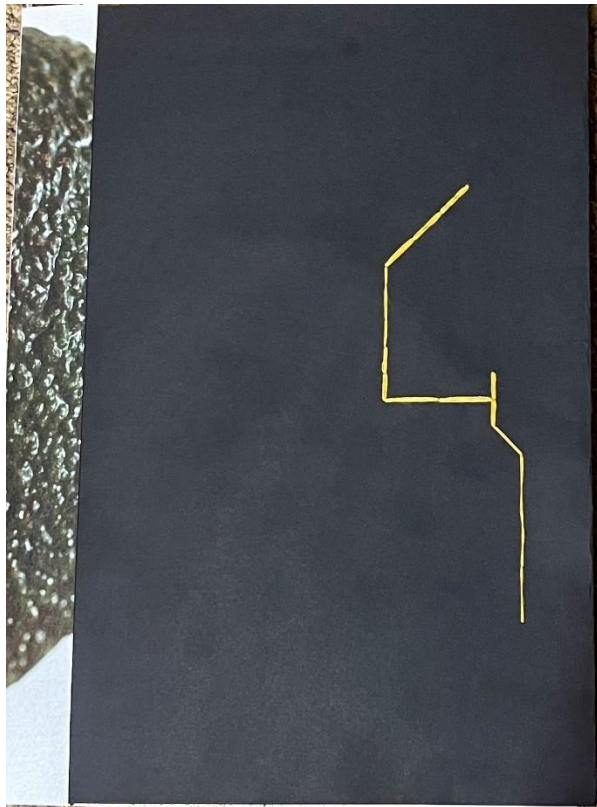
24. Zerwes, Erika; Helouise Costa (Orgs.). **MULHERES FOTÓGRAFAS / MULHERES FOTOGRAFADAS: FOTOGRAFIA E GÊNERO NA AMÉRICA LATINA.** 1 Seminário Internacional mulheres fotógrafas/Mulheres fotografadas. Fotografia e gênero na America Latina. MAC-USP, setembro/ outubro de 2017. São Paulo: Intermeios, 2020. 406 pages. b/w and color plates, ports., bibliographical references (p.400), pict. fldg. wrps. 23 cm. ISBN: 9786586255386.

Conference papers from the seminar of the same name. The female gaze makes all the difference in the photographs produced by talented artists, in different countries and contexts, as we see in this book. In various parts of the world, the artistic works of countless photographers have become progressively (re)known, based on the research of restless intellectuals, such as those who make up this beautiful publication. Unsatisfied with the silence about women's past, their thought-provoking texts enrich our present, subverting misogynistic and hierarchical interpretations, by facilitating direct contact with other discursive and imagetic productions. Geneviève

Naylor, Grete Stern, Nicolas Constantino, Rosângela Rennó and Rosana Paulino, there are many names of the photographers featured here. At the same time, in this work, it is the place of photography itself that is under discussion. Thus, we also come into contact with the images historically produced about female bodies, which had a strong influence on the construction of an imaginary that is not always favorable to women. The possibility is then given to reversing a sad historical legacy, opening us up to the construction of a phylogynous world, capable of doing justice to the cultural and social contribution of women, yesterday and today. **CONTENTS:** Apresentação / Helouise Costa e Erika Zerwes -- Humanismo e política: fotografia e gênero entre a Europa e a América Latina / Erika Zerwes -- Por seus olhos nos vemos: Genevieve Naylor, fotografia e gênero nos tempos de Boa Vizinhança (1941-1942) / Ana Maria Mauad -- No limite da invisibilidade: mulheres fotógrafas no Brasil na primeira metade do século 20 / Helouise Costa -- Lola Álvarez Bravo: la fotografía y el proyecto educativo en México 1934-1937 / Deborah Dorotinsky -- Mulheres fotografadas. Mães negras e o afeto como forma de agressão / Lilia Schwarcz -- Tres gestos fundacionales de fotógrafas: tramas de la construcción de un régimen visual en Chile / Gonzalo Leiva -- Sofia Borges e a realidade como lama densa / Tadeu Chiarelli -- Doble de cuerpo. Reproducción y reproductibilidad en Nicola Constantino / Paola Cortés-Rocca -- Imagens de sobrevivência: feminismos e arquivo fotográfico em Rosana Paulino e Rosângela Rennó / Luana Satumino Tvardovskas -- La espectacularización de la mujer en los tempranos retratos fotográficos latinoamericanos / Andrea Quarterolo -- Os clichês, a experiência e a memória de uma viagem: Agnès Varda e a Revolução Cubana / Carolina Amaral de Aguiar -- Fotógrafas no Brasil dos anos 1980: as mulheres nas publicações do Núcleo de Fotografia da Funarte e do INFoto / Eduardo Costa -- Mujeres modernas en la obra Annemarie Heinrich: fotografía, glamour y visibilidad femenina en la Buenos Aires moderna / Georgina Gluzman -- Gênero e conflito na Argentina peronista: as fotomontagens de Grete Stern / Marcos Fabris -- Fotografia de mulher: afetividade, vida moderna e integração social / Alexandre Bispo -- A nova mulher sob as lentes de Hildegard Rosenthal / Amélia Siegel Corrêa -- Photography from the Psyche: Alice Brill in the clinic of Jugueri, São Paulo 1950 / Lena Schaffler -- "A Nova Mulher": Hildegard Rosenthal and Early Paulista Photojournalism / Danielle Stewart -- Stefania Bril: crítica e ação cultural em fotografia nas décadas de 1970 e 1980 / Ricardo Mendes -- Fotógrafas inquietas e livres: Lourdes Grobet e Nair Benedicto / Mônica Zarattini -- A representação feminina nas fotografias de Tina Modotti / Adriana Felden -- As mulheres azuis de Claudia Andujar / Kátia Hallak Lombardi -- Visualidades de lo femenino: la imagen de la gallina. Dos casos de fotolibros durante la dictadura chilena (1973-1989) / María Fernanda Piderit -- Unthought Identities - Moving Memories. Female Interconnected Memories in Conceptual War Photography / Sophie-Charlotte Opitz -- Fotonotícias no Rio Grande do Sul dos anos 1970: Jacqueline Joner e Eneida Serrano / Carolina Martins Etcheverry -- Remediation and the critiques of identity in Anna Bella Geiger's photo-collages / Jacqueline Witkowski -- Através de um espelho. Subjetivações femininas na arte brasileira dos anos 1970 / Talita Trizoli -- Desdobramentos Ana Mendieta / Larissa Camnev -- Autorretrato conceitual e gênero / Nadiesda Dimambro -- Autores (119222) \$68.00



25. [Rivera, Héctor R.]. Bukowski, Charles. **ONE OF THE HOTTEST = UNA DE LAS MÁS CALIENTES**. Diseño, dibujos y caligrafía: Héctor R. Rivera. Matanzas, Cuba: Ediciones Vigía, 2023. 1 sheet. Hand-made book decorated with a collage of hand-made illuminated cut-out watercolor decoration motifs. Both covers covered in red thick ribbed velvet fabric: front cover with a collage of cut-out colored prints glued with hand-made illuminated cut-out motif of a black high heel shoe with a plastic pearl glued on top, verso cover with a collage of hand-made illuminated cut-out watercolor decoration motifs. Inner front cover with a tipped-in piece of paper folded accordion style that includes at the end a tipped-in cut-out brown cardboard glued at the lower extreme. 29 cm. *NUMBERED AND LIMITED EDITION 06/25. Henry Charles Bukowski (Germany 1920 - Los Angeles, CA 1994) was an American underground poet, novelist, and short story writer. He was was a lifelong alcoholic who lived a life of dark moments and addictions reflected in most of his literary work. "One Of The Hottest Ever", was an erotic poem written in 1975 "you boys can keep your virgins, give me hot old women in high heels, with asses that forgot to get old" (quote). ENGLISH AND SPANISH TEXTS(119450) \$150.00*

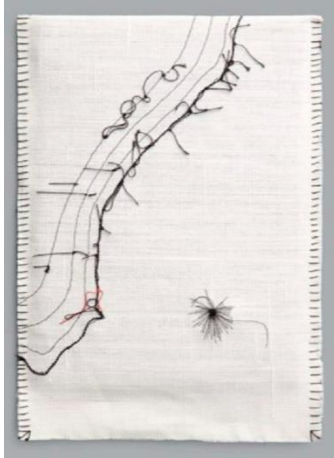


26. Isaacson Labarthe, Magdalena. **RESISTENCIAS Y PERSISTENCIAS**. Piezo unica. Santiago de Chile: Velcro Ediciones, 2021. (48) pages). Hand-made book with different size pages with a collage of illuminated prints, tipped-in color pieces of paper, sewn motifs, diverse color strings and texts. Includes 1 half fold leaf with typed text and artist bio/statement, tipped-in artist stamp, loose as issued. Front cover with sewn motif. Covers with saddle stich. Exposed sewing hand binding. Domestic printing on bone paper. Sewing interventions on paper and textile, stencil spray interventions. Includes 1 folded (in half) typed letter with one business card of the author annexed with a round sticker. Imprint information from letter. Together in printed and stamped brown bag. 35 cm.

EDITION OF ONE. Handmade artist book with sewn art created 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 ars "We imagine new languages that open active reflections for the creation of a binding society, aware of its environment and restorer of its past". "During the demonstrations of the social outbreak in Chile that began in October 2019, I was able to collect strength, signals and codes. Expressions that represented "a before & after" in my life. For months, I took to the streets to capture from photography and body, the invaluable social movements, the tensions, traces and new perspectives that reflected the merging of all struggles. This publication, as an unique piece, deciphers in a series of graphic exercises and gestures of character, a little of what we had to live as a society and that until today is sustained in the possibility of breaking paradigms and worn patterns, and perhaps, recover the dignities, the tenderness and the new policies. In this work the axis is in what I decipher as the graphic poetry and visual formula of my work, with which I can sustain my impetus in the search for language. I hope it will be inspiring, and cross perceptions to reflect on the details that build our collective strength." (HKB Translation) --Letter(116183) \$325.00



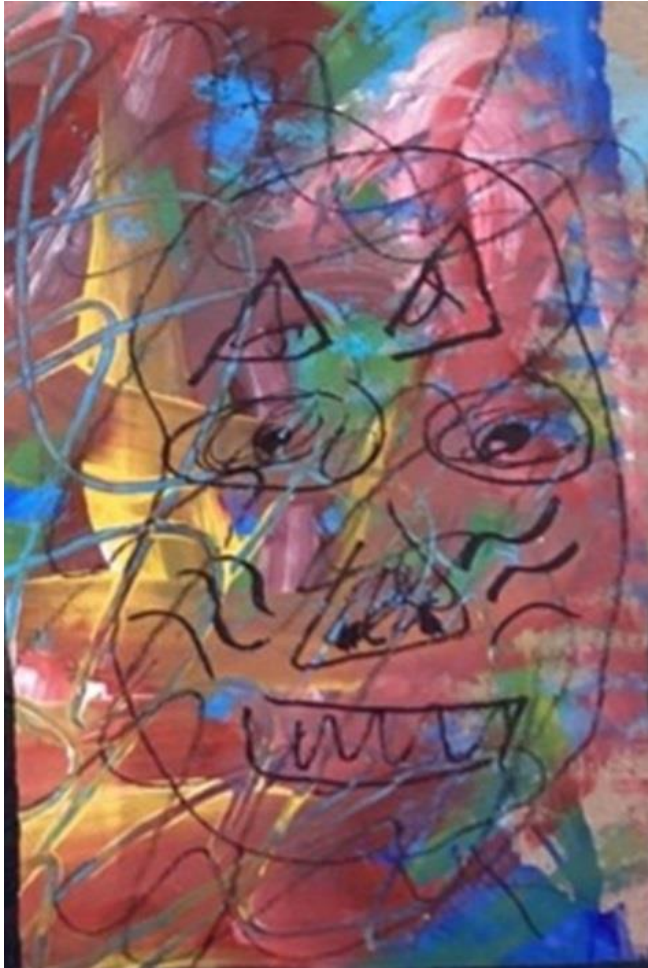
27. Bedoya, Luz María. **ROCK A WAY**. Lima: Meier Ramirez, Publicaciones Independientes, Abril 2022. 9 folded folios, unbound ((36) pages). chiefly color plates, unbound wrps., plus 1 folded poster (30 x 21 cm.; unfolded: 60 x 42 cm), loose as issued. Title from spine / cover. 30 cm. ISBN: 9786124857447.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



28. 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

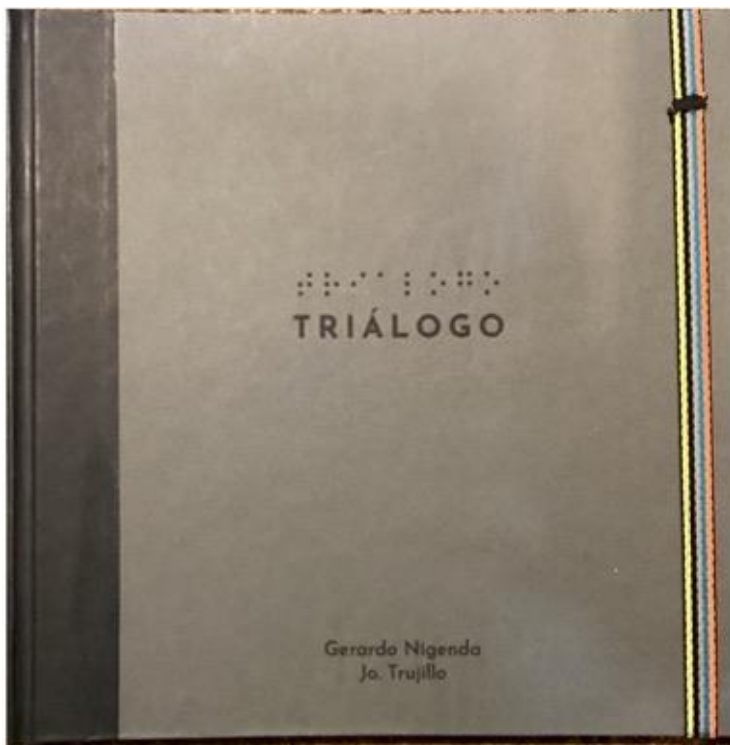




29. [Cartoneras --Cuernavaca]. **TERCERA CAÍDA. LH.** Edición especial. Cuernavaca, Morelos: La Cartonera, Mayo 2022. 57 pages. b/w plates, facs., boards bound in recycled corrugated cardboard. Front cover individually hand painted with color oil paints. Covers with saddle stitch binding covered with 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 / Héléne 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 tenia aquí? / Sócrates Markez -- Carístico / Erik Jam -- Ring Arriba / Maqui Ruiz -- Sin límite de tiempo / Mateo Reyes -- Rudos / Javier Arrillaga -- S/T / Patricia Ilexcahua -- 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 Díaz
(116809) \$28.00*



30. Nigenda, Gerardo. **TRÍALOGO**. Fotografía / textos braille: Gerardo Nigenda. Concepto, edición, @textos: Jo. Trujillo. México, D.F: The Third, th, 2023. (130) pages of braille and text. chiefly b/w and color plates (some fldg.), ports., rice paper, bound with partially detached boards with exposed stitched binding (Japanese bookbinding). Note: All images embossed in Braille in order to be tactilely perceivable to the blind and visually impaired. 27 x 27 cm. *Photographer Gerardo Nigenda (Mexico City 1968-2010) spent almost half his life in Oaxaca. He lost his sight at the age of 25 and he discovered photography by chance in 1996. "The photos I take are experiences: what I'm experiencing, smelling, touching, listening. Those experiences, those memories, are my negatives, I have them in my mind. When I read what I put on them, bam! I travel and locate where it was or what it is. "Gerardo Nigenda was born in Mexico City but spent almost half his life in*

Oaxaca. He lost his sight at the age of 25. He discovered photography by chance in 1996 when Freddy Aguilar, the director of the library at the Instituto de Artes Gráficas de Oaxaca (IAGO) invited him to run the institute's library for the blind, the Biblioteca Jorge Luis Borges, where he also taught Braille. After a while, Francisco Toledo decided to house the Centro Fotográfico Manuel Álvarez Bravo (CFMAB) in the same premises as IAGO, meaning that, oddly enough, the blind and photographers shared the same space. The former were photographed by the latter. As a result of this unusual interaction, Gerardo Nigenda discovered photography. In order to photograph those that had photographed him so often, as a joke, Nigenda approached Cecilia Salcedo, then director of CFMAB, to ask her how she would teach a blind person to take photographs. She gave him a pocket Leica and told him to start shooting. Thus, in 1999, he embarked on his adventure with photography. He was 32 years old. At the beginning of the year 2000, documentary maker Mary Ellen Mark gave him a pocket Yashika, which he would use until he died, and of which he was extremely proud, because of its Carl Zeiss lens. He did not do anything technically, as regards the focus, diaphragm or shutter speed. What mattered to him was not the form (technique) but the essence (content). If technology facilitated that part, then why bother trying to use a reflex camera? The point was to communicate something, which does not require technique, although he admitted that knowing about technique helped. However, within what could be called photographic technique, he imagined a line from the center of his camera focus to the center of the object or subject to be photographed. That way, he more or less controlled the setting. With experience, he learnt to locate the sun and tried to make sure it was behind him or to one side. Time and the process of adapting to his blindness defined his personal style of photography. As soon as he had the camera in his hands, Gerardo began to reflect on what he would have to do with the camera, beyond merely taking photos. It was important for him to feel something, to photograph something that attracted his attention and elicited something. It began as a game, photographing things he liked: his music system, the beer on the fridge, what he came across on the way home or the loudspeakers in a Zapatista march. Within the game of experimentation, he began to take sounds and smells into account. Primer patio del Centro Fotográfico Manuel Álvarez Bravo. Agosto 1999, Oaxaca, México © Gerardo Nigenda Gerardo included Braille texts in his photographs. These texts gradually evolved from a literal description of the photograph, which took up a whole sheet, like the one in the CFMAB Patio, to a single phrase summarizing what had led him to take the photograph. These photographs are the title of the work and he fitted them into the image so that they would become a graphic part of the photograph and its meaning. Gerardo Nigenda's photos are also tactile devices that mixed written and visual language, combining an impersonal description with his own

memories. For him, photography was not a literal description of an image but the sensation he had on the basis of the experience that led him to take photographs: "The photos I take are experiences, what I smell, touch and listen to. The memories of these experiences are my negatives. I have them in my mind. When I read it (Braille) I remember and locate where it was or what it is. It does not matter if I do not visually describe what is in the photo as long as I describe the feeling I had when I took it. So I selected the material to print. It did not matter if one image was better than other technique or better aesthetically; the point was to express what I felt. The main motivation behind the way he took photographs was never visual, as happens with sighted photographers. What mattered in his photographs was the emotional aspect, not so much the technical or aesthetic aspect, which was the least of his concerns. I remember something he said to me the first time we met: "You have to get involved with the image. You have to touch, smell, and lick it if necessary, so that you can construct an image." So photographing without seeing usually brought him into contact with the other, and forced him to create a link with what he was going to photograph. He could not keep his distance or be passive. In his case, photography was a completely sensual experience, in which the rest of the senses were involved. In the "Non-Visual Workshop" Gerardo taught for nearly ten years, he not only reminded participants that living is a multisensorial experience but also that photographing can also (or rather must) be so. This workshop often turned out to be a nearly spiritual experience for the participants, in which they became aware of their own blindness and of the sensorial and creative limitations that had restricted them for so long." (Biog: http://v2.zonezero.com/index.php?option=com_content&view=article&id=1174%3Agerardo-nigenda-photographing-the-invisible&catid=7%3Ain-memori&lang=en). ENGLISH AND SPANISH TEXTS. LIMITED EDITION OF 50. (119067) \$450.00



