



José Guadalupe Posada
Remate de calaveras alegres y sandungueras (detail)



José Guadalupe Posada
Esta es de Don Quijote la primera, La sin par la gigante calavera (detail)



José Guadalupe Posada
El pajarillo errante (detail)

EXHIBITION CHECKLIST

All works are by José Guadalupe Posada unless otherwise noted. Posada's relief etching and engraving plates were employed several times during and after his life, often in combination with plates made by other artists (viz. Manuel Manilla) in contexts that are different from their original use. Dates (where included) and titles listed below indicate the year and imprint of the publication on display.

CALAVERAS AND THE DAY OF THE DEAD

1. *La calavera de Don Juan Tenorio* [Manilla], after 1917
2. *Calavera de la penitenciaría* [Manilla], 1910
3. *Calavera de la prensa*, 1919
4. *Calavera de los bravos Ku Kus Klanes* [sic] [Posada and unidentified artist], c. 1921
5. *La calavera de los encapuchados* [Posada: top; Manilla: bottom], after 1917
6. *Calavera de los patinadores*, n.d.
7. *La calavera de los peles*, n.d.
8. *La calavera del ayuntamiento* [Manilla], after 1917
9. *Calavera del telele* [Manilla], n.d.
10. *Calavera ferrocarrilera*, after 1917
11. *Calavera histórica-religiosa*, after 1920
12. *Calavera tapatía* [Manilla], after 1917
13. *Calaveras dominicales* [Manilla], n.d.
14. *Calaveras zalameras de las coquetas meseras*, after 1917
15. *Calaverita gomista*, n.d.

16. *De este famoso hipódromo en la pista no faltará ni un solo periodista. La muerte inexorable no respeta ni a los que veis aquí en bicicleta*; verso: *Es esta calavera tan barata...* [Posada: center; Manilla: bottom], after 1895
17. *Esta es de Don Quijote la primera, La sin par la gigante calavera* [Posada: top; Manilla: bottom]; verso: *Calaveras, saltad de la tierra, Que ya nos tocan a próxima guerra* [Manilla], n.d.
18. *Gran calavera eléctrica—que se les va a regalar—calavera muy fachosa de pura electricidad*, 1907
19. *El gran panteón amoroso*, after 1917
20. *Panteón de menudencias / Un vestigio* [workshop of Posada (?)], 1919
21. *El purgatorio artístico. [.]En el que yacen las calaveras de los artistas y de los artesanos! ¡En este purgatorio sin segundo [!]—Los artistas se ven de todo el mundo!*, 1904
22. *Regalo de calaveras / Obsequio á las garbanceras en prueba de puro amor, disputas de un aguador*, 1911
23. *Remate de calaveras alegres y sandungueras / Las que hoy son empolvadas garbanceras, pararán en deformes calaveras*, 1913
24. *La tronante calavera de las campanas modernas*, 1905

CHAPBOOKS, GAMES, AND OTHER DIVERSIONS

25. *El brindador popular, Nº1* [Manilla], n.d.
26. *El cantor de Anáhuac / Modernas y elegantes canciones*, 1907
27. *Los charros contrabandistas / Juego de dados*, n.d.

28. *El clown mexicano / Colección de versos* [Manilla], n.d.
29. *Una corrida de toros o el amor de Luisa*, 1896 or 1898
30. *Don Chepito en la feria de la Villa de Guadalupe, y su gran sorpresa al llegar al portal de Agustinos; Canción de los parranderos por Don Chepito. Polka* [artist unidentified], n.d.
31. *Don Chepito en México. Reseña de su excursión, o detalle de sus aventuras; Al comenzar el baile. Wals* [attributed to Posada], n.d.
32. *El hechicero rojo* [Manilla], 1908
33. *La inundación de León / 4 Colección de canciones modernas para 1900*, c. 1900
34. *Juan Soldado / 4, Colección de canciones modernas para 1902, 1902*
35. *Juego de la oca*, n.d.
36. *Magia prieta y magia blanca*, n.d.
37. *El moderno payaso / Escogida recopilación de versos y entre actos cómicos para circo 1º parte*, n.d.
38. *Oráculo mignon*, n.d.
39. *El pajarillo errante / Nº 6 de la nueva colección de canciones modernas para 1900*, c. 1900
40. *Secretos de naturaleza* [Manilla], n.d.
41. *El testerazo del diablo / Juguete pastoril en un acto*, n.d.
42. *Las torres blancas / Nº 7 de la nueva colección de canciones modernas para 1900*, c. 1900
43. *El trovador popular / Escogidas y bonitas canciones para el presente año*, 1905

44. *El trovador popular / Escogidas y bonitas canciones para el presente año*, 1905
45. *La viejecita dichosa* [Manilla], n.d.

NATION AND REVOLUTION

46. *El boletín de menudencias / La redacción de "El Boletín." Desea a sus lectores todo género de felicidades durante el presentE año de 1921 / Formidable revolución! El pueblo y el comercio sufrirán sus terribles consecuencias. Fco. Villa convertido en polizonte, persigue a los bandidos* [artist unidentified], 1921
47. *Calavera de las elecciones presidenciales*, 1919
48. *El cometa del centenario [sic] de la independencia / 1810—México—1910*, 1910
49. *Gloria al ejército. ¡Viva el ejército nacional!*, 1913 or later
50. *¡La gran calavera! de Emiliano Zapata* [Manilla], c. 1913
51. *Madero victorioso*, 1911
52. *Verdaderos versos de Macario Romero*, n.d.
53. *¡Viva la independencia! ¡Viva la República Mexicana! ¡Viva el Cura Hidalgo!*; verso: *El C. General Porfirio Díaz. Presidente de la República Mexicana*, before 1911

DAILY LIFE

54. *La ánima sola*, n.d.
55. *Calavera poncianista* [Manilla], n.d.
56. *Legítimos versos de Lino Zamora / Traídos del Real de Zacatecas* [Posada or Manilla], n.d.
57. *El mosquito americano*, n.d.
58. *Nuestra Señora de la Soledad de Santa Cruz que se venera en México*, 1907

59. *Próximo fin del mundo / La horrible catástrofe del domingo 14 de abril de 1907 en Chilpancingo, Chilapa, Tixtla y Acapulco en el Estado de Guerrero / Destrucción del Colegio Salesiano en la capital de México*, 1907
60. *La riesgosa cogida de Rodolfo Gaona / En la Plaza de "El Toreo" el domingo 20 del pte. mes*, 1910
61. *Las tristes reminiscencias [sic] que en México quedan ya del más antiguo reloj [sic] que estaba en la catedral*, 1905
62. *Verdadero retrato de la milagrosa imagen del Santo Cristo del Espino*, n.d.

CRIMES, DISASTERS, AND SENSATIONAL EVENTS

63. *¡El ahorcado en la catedral de México! El domingo 27 de mayo de 1906 el medio día. [.] Suicidio nunca visto! [!] Profanación del templo!*, c. 1906
64. *La bravísimas calaveras guatemaltecas de Mora y de Morales*, 1907
65. *¡Caso raro! Una mujer que dio a luz tres niños y cuatro animales*, n.d.
66. *El cometa "Daniel" de 1907, 1907*
67. *Espantosísimo y terrible acontecimiento en la ciudad de Silao en los primeros días del siglo XX. Suicidio de un rico envidioso*, 1908
68. *El fantasma de la catedral de México*, after 1917
69. *El gran cometa Halley del año de 1910, 1910*
70. *Guadalupe Bejarano en las bartolinas de Belén. Careo entre la mujer verdugo y su hijo*, c. 1891
71. *La horrorosa calavera de la inundación de Guanajuato*, c. 1905

72. *Muerte de Aurelio Caballero por el vómito*, en Veracruz, c. 1892
73. *Un muerto maltratado.—Choque de un motor eléctrico y un carro fúnebre.—Veinte padres de familia en Belén*, 1900
74. *Muy interesante noticia / De los cuatro asesinatos por el desgraciado Antonio Sánchez en el pueblo de San José Iturbide, Estado de Guanajuato, quien después del horrible crimen se comió los restos de su propio hijo*, c. 1910
75. *¡Sensacional y terrible noticia! Una señorita que se arroja desde la torre de catedral / El día 31 de mayo del presente año de 1899 y como á las once y treinta minutos de la mañana tuvo efecto el lamentable y terrible acontecimiento que vamos á narrar*, 1899
76. *Singular fenómeno. El niño sin cráneo en la Villa de Guadalupe* [artist unidentified], c. 1893

EXHIBITION POSTER

77. *José Guadalupe Posada, la exposición de su obra en el Palacio de Bellas Artes*, exhibition poster, 1943

EXHIBITION GUEST CURATED by Diane Miliotes.

JOSÉ GUADALUPE POSADA and the Mexican Penny Press

José Guadalupe Posada (1852–1913) was one of Mexico's most influential printmakers and illustrators. He produced an extensive body of imagery, from illustrations for children's games to sensationalistic news stories that appeared in a variety of inexpensive penny press publications marketed to the country's growing middle- and working-class. Posada is best known, however, for his popular and satirical representations of *calaveras* (skeletons) in lively guises. These figures featured prominently on broadsides—cheap illustrated handbills—that were published for the Day of the Dead celebrations every November. Posada's prints shaped generations of Mexican artists, among them the muralists Diego Rivera and José Clemente Orozco.

Posada was born in the city of Aguascalientes, where his father worked as a baker. After a childhood that exposed him to a number of different crafts and trades, he showed promise in the arts. In 1870 Posada found work in the studio of José Trinidad Pedroza, where he learned lithography, engraving, and related printing techniques and produced a wide range of illustrated publications. Two years later, Posada and Pedroza relocated the business to León de la Aldamas, Guanajuato. Over the next fifteen years, Posada's career developed, and he became known for his skill as an illustrator. In 1888 León was destroyed by a flood, and Posada soon moved his enterprise to Mexico City.

Posada arrived in the capital during the transformative, modernizing age of Porfirio Díaz's lengthy presidency. Transportation, industry, income, and literacy rates improved markedly, which was beneficial to the publishers and printers. Posada worked briefly for Ireneo Paz (grandfather of Octavio Paz) and a number of other publishers before he earned a position at the workshop and publishing house of Antonio Vanegas Arroyo, where he would create much of his career-defining imagery. Here he likely met the illustrator Manuel Manilla (1830–1895?), who was also employed by Vanegas Arroyo. Posada adapted Manilla's early *calavera* imagery and developed it significantly over the course of his mature work. On occasion, Vanegas Arroyo published their respective *calaveras* on the same broadside. Not surprisingly, their overlapping careers and similar imagery have led to confusion among scholars regarding the authorship of many of the prints published by Vanegas Arroyo at this time.

Trained in lithography, intaglio, and relief printing, Posada had remarkable facility as a printmaker and as an illustrator. Although well versed in the elegant European style of lithographic printmaking, Posada was perhaps most daring when he worked aggressively and coarsely with burin and acid. He combined these opposing printmaking skills to create imagery that was rooted in quality draftsmanship and expressed through a forceful, bold technique. This is perhaps most evident in his satirical representation of Don Quixote cutting down an army of *calaveras* or bicycle-riding personifications of the city's leading periodicals.

Posada spent the rest of his life working in Mexico City, producing a vast array of images for Vanegas Arroyo and other publishers and gaining a well-earned reputation for his inventive and striking designs. Although Posada's total graphic output is difficult to measure precisely, his works likely number in the several thousands.

Posada died in 1913 and was buried in a pauper's grave. Although he was little remembered in the years immediately following his death, Posada's importance in the history of graphic arts in Mexico was recognized in the 1920's by artist and writer Jean Charlot, who championed him and played a key role in preserving, collecting, and publishing much of the artist's work.

This exhibition features a wide range of prints and print media by Posada, Manilla, and their compatriots, including *calaveras*, chapbooks, political prints, devotional images, and representations of natural disasters and popular events.

The works for this exhibition are generously on loan from David J. Sellers P'06.

FURTHER READING

Frank, Patrick. *Posada's Broadsheets: Mexican Popular Imagery, 1890–1910*. Albuquerque: University of New Mexico Press, 1998.

Gretton, Thomas. "Posada and the 'Popular': Commodities and Social Constructs in Mexico before the Revolution." *Oxford Art Journal* 17, no. 2 (1994): 32–47.

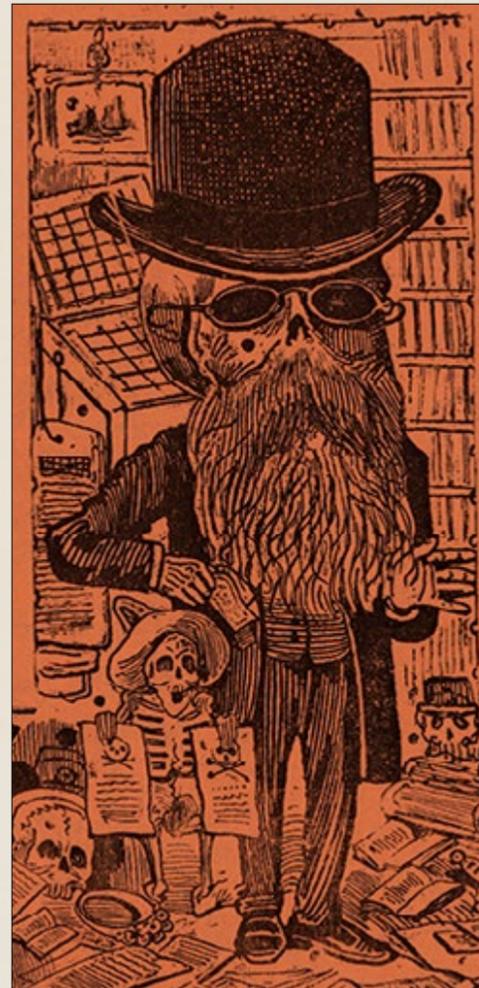
López Casillas, Mercurio. *José Guadalupe Posada: Illustrator of Chapbooks*. Mexico City: Editorial RM, 2005.

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Tyler, Ron, ed. *Posada's Mexico*. Washington, DC: Library of Congress, 1979.



José Guadalupe Posada, *Calavera de la prensa* (detail)



Posada, *Es esta calavera tan barata...* (detail)

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THE TROUT GALLERY

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POSADA

JOSÉ GUADALUPE POSADA
and the Mexican Penny Press

Prints from the Collection of David J. Sellers

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