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F O T O G R A F I A S

GRACIELA ITURBIDE

C O N V E R S A C I O N

DR. LAKRA



CARPE DIEM PRESS
OAXACA
2017



My work is related to my life,
a path.



The culture leads you to Jesus
Christ, letters and Jesus Christ.
People is Christians. I guess it's
like a charm, to be protected. A
thank you.



In L. A. I felt like a foreigner.



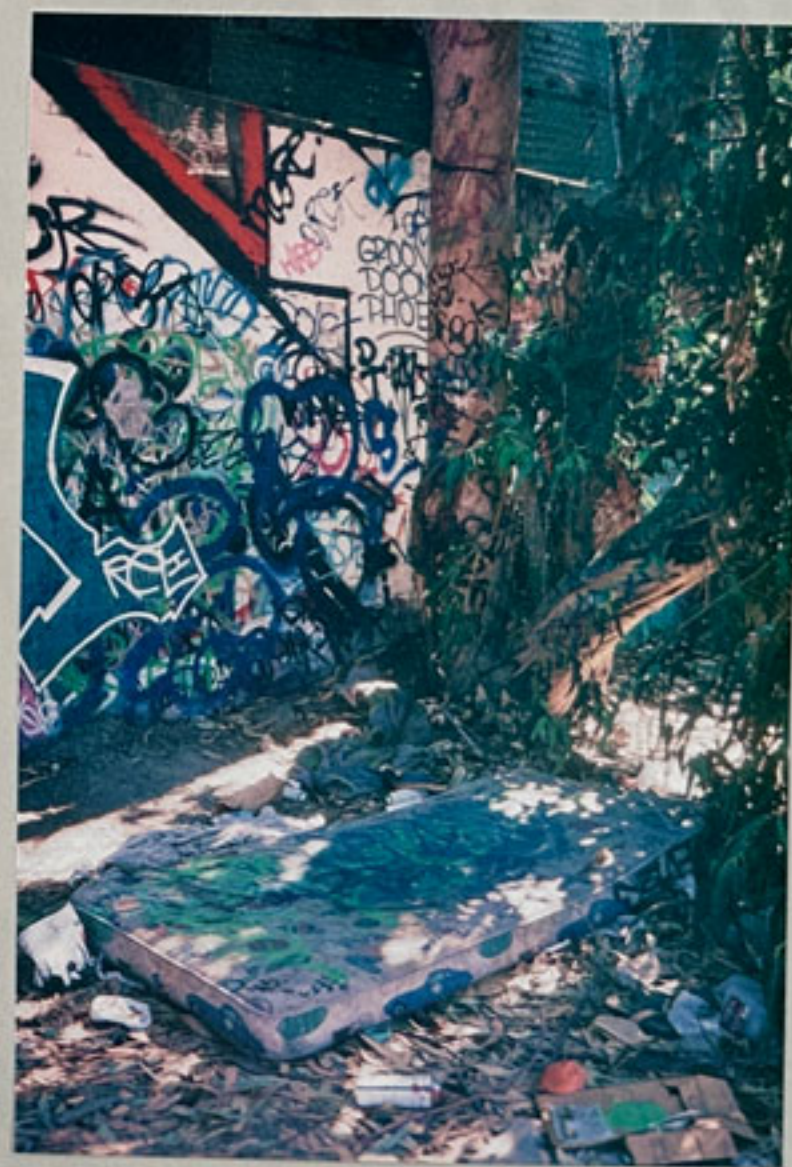
To buy beers in the shop.



I washed dishes in Monrovia. It was the only job I could get, if people saw a Mexican with tattoos. I didn't have papers. It was north of Watts: Monrovia and Azusa.



We were uncomfortable in L. A.
I don't know how to fucking drive.



Totally organic.



The drive by shooting and the
bullet in his belt.

-“I got to get tattooed today. I
want to commemorate this day”.

The conversation led me to
“I am a tattoo artist”.

That was my first experience with
gangbangers.



To what is now tattooing --- I was
tattooing in a laundry with a
homemade machine.



Sureños and Norteños, I was in the middle. It was kind of dodgy.



I had a plastic camera.



Confused the pride with
supremacy.



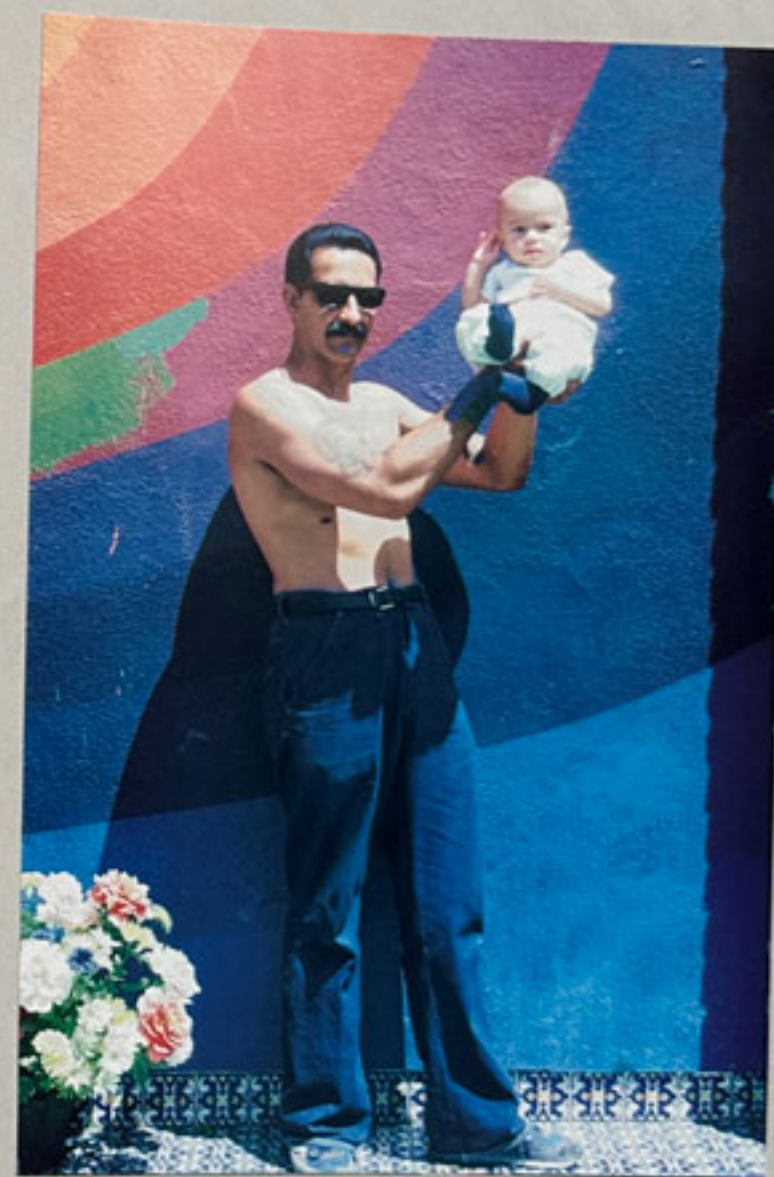
Each travel will take you to
different aesthetics, more random,
more organic.



I was really impressed, I found the
door of aesthetics.



I came back from Mexico until
they deport me.



People in jail will sell nice envelopes, you pay like one dollar and they will give you a nice drawing. There were really nice envelopes with Chicano girls.



If you are a tattoo artist, you have
plenty of jobs.



Almost for free.



There are many different veins in
Chicano culture, you cannot make
a general thing.



En 1984 me invitaron a trabajar en el proyecto *Un día en la vida de América*. Decidí trabajar con la comunidad chicana pues quería que en el libro sobre la vida de Estados Unidos se incluyera una comunidad marginada como la de los Cholos.

Después de viajar a Denver, donde nos reuniríamos todos los fotógrafos invitados a participar y de donde cada cual partió al punto en que había de trabajar, yo fui hacia Los Angeles para realizar en el lapso de un solo día -como lo estipula el proyecto- una historia en imágenes sobre esta comunidad. Conocí a Margarita García, pintora quien me sugirió fotografiar una banda de cholos, Margarita me llevó a casa de este grupo de Cholos que son sordomudos, viven juntos y pertenecen a una pandilla que se llama Cerco Blanco (White Fence).

Lisa, Arturo, Cristina, Rosario y su bebé (es el único del grupo que no es sordomudo) aceptaron que yo trabajara con ellos en este proyecto, me quedé a vivir en su casa, siguiéndolos con mi cámara en su devenir cotidiano.

En el este de Los Angeles existen diversas pandillas y ningún grupo puede entrar al territorio del otro. Solamente en el parque donde se trafica con droga se reúnen todos.

Fue para mí una experiencia única entrar en contacto con sus vivencias humanas y poder compartir su intimidad. Les agradezco su generosidad y amistad.

Graciela Iturbide, noviembre de 1987

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COLOPHON

1984

Graciela Iturbide and Dr. Lakra agreed to collaborate blindly on this book project in 2016.

The 20 photographs were taken by Ms. Iturbide in Los Angeles, California, in 1984, the originals as Kodachrome slides. The photographic images are printed on semi-matt Opalina paper. The printing technique is off-set, 4 color separation, from zinc plates. The plates were made and printed by Roberto Tax Chi at Servi Graph, Merida, Mexico. These color works have never before been published. They are hand-tipped on Mexican Revolución paper. The piece Ms. Iturbide wrote regarding these pictures was published by Luna Cornea Magazine in 1987; it is included in this book. The words accompanying the photographs are Dr. Lakra's own. They were taken from a conversation that took place one late evening at La Popular, Oaxaca, on May 12th, 2016. Mr. Brown took notes. Dr. Lakra agreed to use excerpts from this conversation as the text.

Dr. Lakra made the end papers: a deep etch copper plate engraving printed on yellow Ledger paper by Fernando Sandoval, Ediciones Sandoval, Oaxaca.

1984 was printed in handset typograpy by Maestro Quintas at Linotipográfica Quintas, Oaxaca. The entire binding is hand made by Doña Judith Quintas, featuring a loose hard cover, boards covered in printed yellow Ledger paper with Percalina spine and borders. The pages are sewn with black thread.

The edition is 25 with 13 proofs, including 6 Artist's Proofs, 2 Printer's Proofs, 3 Carpe Diem Proofs and 2 Presentation Proofs.

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