

# José Guadalupe Posada Legendary Printmaker of Mexico

## **L2017.3 Posada Exhibit Object List in Exhibit Order, with Text panels, Printed Images, Tombstone labels:**

- Text panels: font = Flamingo Solide, 110% wide, 0.5"H; italics at 8 degree slant
- Text Panel Subtitles (exhibit sections): font = akaPosse, 100%, 0.75"H  
\*except "José Guadalupe Posada (1852-1913)" (2"H), "Posada's Legacy" (1.78"H), "Pancho Villa" and "Maucci Books" (both 0.65"H)]
- All tombstones labels for frames and mural images are printed vinyl applied to wall,  
Tombstones= 0.35"H, font= Flamingo Solide, 95%; mural labels are the same but 110% width
- Exhibit case labels are 21 pt., font= Flamingo Solide, printed as murals (5"W x 2.5"H), and applied to linen inside case.

### **I.**

#### **[Introduction, printed on floor to ceiling banner wall, 96"W x 120"H]**

**[Title: font= AKAPosse] José Guadalupe Posada**  
**[Title: font= Flamingo Solide] Legendary Printmaker of Mexico**


One of Mexico's most celebrated artists was a printmaker, a common man who died a pauper, his body interred in an unmarked grave. Yet, José Guadalupe Posada reached his countrymen through more than 20,000 images documenting

nearly every aspect of life. As Mexico modernized in the late 19th century, its capital bustled with published materials to satisfy the growing metropolis and its budding middle class, intelligentsias, and thousands of new residents relocating from the countryside. Employed by the visionary publisher Antonio Vanegas Arroyo, Posada created expressive images that both reflected and informed the transitioning culture of Mexico City's residents, many of whom were illiterate. Posada's satirical skeletons, or calaveras, have become the most iconic and celebrated of his work.

Decades after his death, art historians and artists continue to recognize Posada's cultural contributions, which encompass the spirit of Mexican identity in his time and in ours, as well as those of Vanegas Arroyo, who crafted and defined the popular culture of Mexico. This exhibition is generously loaned by the Posada Art Foundation.

Uno de los artistas más celebrados de México fue un grabador, un hombre común que murió pobre, su cuerpo enterrado en una tumba sin nombre. Sin embargo, José Guadalupe Posada alcanzó a sus compatriotas a través de más de 20.000 imágenes documentando casi todos los aspectos de la vida. A medida que México se modernizaba a finales del siglo diecinueve, su capital se llenaba de materiales publicados para satisfacer a la creciente metrópolis y su incipiente clase media, intelectuales y miles de nuevos residentes que se reubicaban desde el campo. Empleado por el editor visionario Antonio Vanegas Arroyo, Posada creó imágenes expresivas que reflejaban e informaban la cultura de transición de los residentes de la Ciudad de México, muchos de los cuales eran analfabetos. Los esqueletos satíricos de Posada, o calaveras, se han convertido en los más icónicos y famosos de su trabajo.

Décadas después de su muerte, los historiadores del arte y los artistas continúan reconociendo las contribuciones culturales de Posada, que abarcan el espíritu de la identidad Mexicana en su tiempo y en el nuestro, así como las de Vanegas Arroyo, quien diseñó y definió la cultura popular de México. Esta exposición es generosamente prestada por la Posada Art Foundation.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
	Brady/Nikas	[Printed banner containing Introduction text. Image modified from L2017.3.54]	Intro Banner	

## JOSÉ GUADALUPE POSADA

Legendary Printmaker of Mexico

**Q**ue el Posada... (The text in this column is extremely faint and illegible, appearing to be a biographical or historical account of the printmaker's work and the printing process.)

**U**na de las artes... (The text in this column is also extremely faint and illegible, likely describing the technical aspects of the printing process or the quality of the work.)


II.

**[Subtitle larger-- approx. 2”H to fit space centered above section]**

**José Guadalupe Posada (1852-1913)**

A veteran lithographer and engraver, Posada moved to Mexico City in 1888 after a cataclysmic flood destroyed his home and print shop in León, Guanajuato. When Posada joined the printing house of Mexico City's most influential publisher, Antonio Vanegas Arroyo, the two formed a dynamic and successful relationship lasting more than two decades. Posada's unique brilliance as an artist was threefold: his stylistic versatility, the impressive speed at which he could engrave an image, and his ability to astutely observe society and distill each idea into a single image encompassing all of its nuances.

Un veterano litógrafo y grabador, Posada se trasladó a la Ciudad de México en 1888 después de que una inundación catastrófica destruyera su taller de grabado en León, Guanajuato. Cuando Posada se unió a la imprenta del editor más influyente de Ciudad de México, Antonio Venegas Arroyo, los dos formaron una relación dinámica y exitosa que duró más de dos décadas. La brillantez única de Posada como artista se triplicó: su versatilidad estilística, la impresionante velocidad con la que podía grabar una imagen y su habilidad para observar astutamente a la sociedad y destilar cada idea en una sola imagen que abarca todos sus matices.


CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.1A	Brady/Nikas	<p>[Photo printed in-house; 12.5”W x 17.06”H]:  <i>El taller de Posada (Posada's Workshop, Posada on the right)</i>,            date unknown            Unknown photographer            Courtesy of The Posada Art Foundation</p>	José Guadalupe Posada	




III.

**Antonio Vanegas Arroyo (1852-1917)**

Every day Vanegas Arroyo published and circulated penny-papers called broadsides. They were printed with sensational events—both real and fabricated—as well as games, songs, prayers, portraits, and the daily news. The text of the broadsides was often written in verse, either by Vanegas or his staff. Posada paid Vanegas the highest honor by immortalizing him as a *calavera*. He light-heartedly poked fun at his boss, *Calavera de la Prensa*, by portraying him as a stylish high-roller sporting dark shades and pocketing a 1000-peso note. Hard-working small *calaveras* surround him, performing various tasks of the business.

Todos los días, Vanegas Arroyo publicaba y distribuía hojas volantes. Se imprimieron con eventos sensacionales, tanto reales como fabricados, así como juegos, canciones, oraciones, retratos y noticias diarias. El texto de los folletos fue escrito frecuentemente en verso, ya sea por Vanegas o sus empleados. Posada le pagó a Vanegas el más alto honor al inmortalizarlo como calavera. Se burlaba despreocupadamente de su jefe, Calavera de la Prensa, al retratarlo como un elegante jugador de alto nivel luciendo sombras oscuras y embolsándose una nota de 1000 pesos. Pequeñas Calaveras trabajadoras lo rodean, realizando diversas tareas del negocio.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.1B	Brady/Nikas	[Photo printed in-house, 10.43"W x 19.25"H]: <i>Antonio Vanegas Arroyo</i> , date unknown Unknown photographer Courtesy of The Posada Art Foundation	Antonio Vanegas Arroyo	



L2017.3.2	Brady/Nikas	<p><i>La calavera de la prensa (Skull of the Press)</i>, published 1919          Broadside, fullsheet, zinc etching, c. 1907          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Antonio Vanegas Arroyo	
L2017.3.35	Brady/Nikas	<p>An advertisement for Vanegas Arroyo's printing press is printed on the back cover of this chapbook. Posada's image depicts Mrs. Vanegas Arroyo and paperboys at the sales counter of the print shop.</p> <p>Un anuncio para la imprenta de Vanegas Arroyo está impreso en la contraportada de este chapbook. La imagen de Posada muestra a la Sra. Vanegas Arroyo y los repartidores de periódicos en el mostrador de ventas de la imprenta.</p> <p><i>Imprenta de Vanegas Arroyo (Vanegas Arroyo Printing Press)</i>, date unknown          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Antonio Vanegas Arroyo	
L2017.3.54	Brady/Nikas	<p>An advertisement for Vanegas Arroyo's printing press is printed on the back cover of this chapbook. Posada's image depicts himself and Vanegas in the workshop.</p> <p>Un anuncio para la imprenta de Vanegas Arroyo está impreso en la contraportada de este chapbook. La imagen de Posada representa a él y a Vanegas en el taller.</p> <p><i>Imprenta de Vanegas Arroyo (Vanegas Arroyo Printing Press)</i>, date unknown          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Antonio Vanegas Arroyo	

#### IV.

#### Chapbooks

Vanegas Arroyo also published hundreds of little books called "chapbooks." The subject matter included: children's stories, recipes, plays, political dialogues, philosophy, popular toasts, songs, spells, lettering samples, love letters and just about anything imaginable. Prior to 1890, artist Manuel Manilla illustrated most of Vanegas' chapbooks, but by 1892 Posada had assumed the bulk of the engraving work for Vanegas Arroyo's publications.

Vanegas Arroyo también publicó cientos de pequeños libros llamados chapbooks. El tema incluía: cuentos para niños, recetas, obras de teatro, diálogos políticos, filosofía, brindis populares, canciones, hechizos, muestras de letras, cartas de amor y casi cualquier cosa imaginable. Antes de 1890, el artista Manuel Manilla ilustraba la mayoría de los chapbooks de Vanegas, pero en 1892 Posada había asumido la mayor parte del trabajo de grabado para las publicaciones de Vanegas Arroyo.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.42	Brady/Nikas	<p><i>Discursos patrióticos, cuaderno 3 (Patriotic Speeches, Notebook 3)</i>, date unknown            José Guadalupe Posada (Mexican; 1852-1913)            Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)            Courtesy of The Posada Art Foundation</p>	Chapbooks	
L2017.3.36	Brady/Nikas	<p><i>La Felicista (The Felicista)</i>, 1913            José Guadalupe Posada (Mexican; 1852-1913)            Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)            Courtesy of The Posada Art Foundation</p>	Chapbooks	



L2017.3.60	Brady/Nikas	<p><i>Ramillete de felicitaciones No. 2 (Bouquet of Congratulations No. 2)</i>, date unknown          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Chapbooks	
L2017.3.61	Brady/Nikas	<p><i>Muestras para bordados No. 7 (Samples for Embroidery No. 7)</i>, date unknown          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Chapbooks	
L2017.3.62	Brady/Nikas	<p><i>Colecion de cartas amorosas cuaderno No. 6 (Collection of Love Letters Notebook No. 6)</i>, 1907          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Chapbooks	
L2017.3.41	Brady/Nikas	<p><i>El brindador, popular cuaderno no. 2 (The Toast, Popular Notebook No. 2)</i>, date unknown          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Chapbooks	



v.





**[Subtitle smaller: 0.63"]**  
**Maucci Books**

Published by the Maucci Hermanos of Barcelona, Spain between 1899 and 1901, these chapbooks were part of a 110-book history series written by Herbierto Frías. Posada illustrated their chromolithograph covers, possibly the only true color works he ever made.

Publicado por los Maucci Hermanos de Barcelona, España entre 1899 y 1901, estos chapbooks fueron parte de una serie de historia de 110 libros escritos por Herbierto Frías. Posada ilustró sus cubiertas de cromolitografía, posiblemente las únicas obras de color que haya hecho.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.37	Brady/Nikas	[Maucci Books; framed together in one frame, tombstone information included in mini text panel:]	Maucci Books	
L2017.3.38	Brady/Nikas	[included in above]	Maucci Books	


L2017.3.39	Brady/Nikas	[included in above]	Maucci Books	
L2017.3.40	Brady/Nikas	[included in above]	Maucci Books	

## VI.

### Children's Books

[subtitle only, no text panel]


CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.58	Brady/Nikas	<i>Barba azul (Blue Beard)</i> , date unknown José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation	Children's Books	


L2017.3.59	Brady/Nikas	<p><i>Galeria infantil del teatro del Diablo (Children's Gallery of the Devil's Theater)</i>, date unknown</p> <p>José Guadalupe Posada (Mexican; 1852-1913)</p> <p>Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)</p> <p>Courtesy of The Posada Art Foundation</p>	Children's Books	
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## VII.

### Literary Characters

[subtitle only, no formal text panel. Supplementary text in tombstone can be larger and wider than tombstone text]

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.31	Brady/Nikas	<p>One of Posada's most action-packed and often imitated images features Don Quixote on a rampage, indiscriminately slaying <i>calaveras</i>. "Repent your sins if you wish to save your soul from the torments of the grave."</p> <p>Una de las imágenes más llenas de acción y muchas veces imitadas de Posada muestra a Don Quijote haciendo un alboroto, matando indiscriminadamente calaveras. "Arrepiéntete de tus pecados si deseas salvar tu alma de los tormentos de la tumba."</p> <p><i>Esta es de Don Quijote la primera, la sin par la gigante calavera (This is About Don Quixote the First, the Matchless, the Giant Calavera)</i>, c.1900</p> <p>Broadside, double fullsheet, type-metal engraving</p> <p>José Guadalupe Posada (Mexican; 1852-1913) and Manuel Manilla (Mexican; 1830-1895)</p> <p>Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)</p> <p>Courtesy of The Posada Art Foundation</p>	Literary Characters	

L2017.3.26	Brady/Nikas	<p>In Mexico, the play <i>Don Juan Tenorio</i>, by José Zorrilla, is typically performed around the Day of the Dead. Posada's <i>calavera</i> Don Tenorio performs the final scene, dueling in a cemetery with the ghosts of those he has killed.</p> <p>En México, la obra <i>Don Juan Tenorio</i>, de José Zorrilla, se realiza típicamente alrededor del Día de los Muertos. La calavera de Posada, Don Tenorio realiza la escena final, duelo en un cementerio con los fantasmas de los que ha matado.</p> <p><i>La calavera de Don Juan Tenorio (The Skull of Don Juan Tenorio)</i>, date unknown  Broadside, fullsheet, zinc etching  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Literary Characters	
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### III.

#### Games

At Vanegas Arroyo's printing house, Posada produced numerous whimsically-illustrated game boards, still popular today, including: *Los Charros Contrabandistas*, *Juego de la Oca*, *El Nuevo Coyote*, and *Batalla del 5 de Mayo*. *Juego de la Oca* is a 16th-century Italian race game brought to Mexico by Spanish conquerors, and requires a pair of dice and two or more players. *Los Charros Contrabandistas* raises the stakes by adding a 64th *calavera* cell to the end of *la Oca*'s traditional 63; any player who lands on this cell loses instantly!

En la imprenta de Vanegas Arroyo, Posada produjo numerosos tableros de juego ilustrados con picardía, todavía populares hoy en día, entre ellos: *Los Charros Contrabandistas*, *Juego de la Oca*, *El Nuevo Coyote* y *la Batalla del 5 de Mayo*. *Juego de la Oca* es un juego italiano del siglo dieciséis traído a México por los conquistadores españoles, y requiere un par de dados y dos o más jugadores. *Los Charros Contrabandistas* aumentan las apuestas al agregar una 64ª celda de calavera a al final de los 63 tradicionales de *la Oca*; cualquier jugador que aterrice en esta celda ¡pierde instantáneamente!


[Text above enlarged, printed interactive gameboard]:


**Los Charros Contrabandistas**  
**Juego de Dados**

1. Si deseas ganar has por tirar 3 unos; con el primer tiro la suerte es tuya; si caes en la Calavera, pierdes.
2. Si en el primer tiro echas 3 cincos, ocupas el número 62. Sacaste entrada y sigues jugando.
3. Si llegas a casilla de venado sacas un tanto del fondo y si caes en el 5 ganas el juego.
4. Si caes en casilla de ladrones pagas otro tanto de apues dándote por robado.
5. Si das en el caballo doblas la tirada.
6. Si caes en el león, te quedas hasta que te saquen.
7. Si llegas a casilla ocupada por otro, éste irá a la tuya.
8. Si caes en la Calavera y quieres jugar más, pagas un tanto y vas a número seis.
9. Si sobran tanto de tu tirada, contarás retrocediendo.

**The Cowboy Smugglers**  
**Dice Game:**




1. If you want to win, throw 3 ones; with the first roll, luck is yours; if you land on the *Calavera*, you lose.
2. If on your first roll you throw 3 fives, go to number 62. You got your entrance and can keep playing.
3. If you land on the deer space, take some of the funds and if you land on the 5 you win the game.
4. If you land on the space with the robbers you pay another bet as if you were robbed.
5. If you land on the horse you double your roll.
6. If you land on the lion, you stay there until someone takes you out.
7. If you get to a space occupied by another player, they will go to your space.
8. If you land on the *Calavera* and you want to play more, pay a little and go to number six.
9. If there is more left on your throw, you will count backwards.


CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.27	Brady/Nikas	<i>Juego de la oca (Goose Game)</i> , c. 1900 Gameboard, acid etching José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation	Games	

L2017.3.28	Brady/Nikas	<i>Los charros contrabandistas (Game of the Cowboy Smugglers)</i> , date unknown Gameboard, acid etching José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation	Games	
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## IX.

### [Exhibit Case #1 - Printing Plates + Chapbook]

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.46	Brady/Nikas	<i>Placa para grabados, Gran fandango (Printing Plate, Grand Fandango)</i> , date unknown Lead engraving José Guadalupe Posada (Mexican; 1852-1913) Courtesy of The Posada Art Foundation	Exhibit Case 1: Printing Plates	
L2017.3.48	Brady/Nikas	<i>Placa para grabados, Colección de cartas amorosas, Cuaderno 7 (Printing Plate, Collection of Love Letters, Notebook 7)</i> , date unknown Lead engraving José Guadalupe Posada (Mexican; 1852-1913) Courtesy of The Posada Art Foundation	Exhibit Case 1: Printing Plates	
L2017.3.47	Brady/Nikas	[Chapbook made from L2017.3.48]: <i>Colección de cartas amorosas, Cuaderno 7 (Collection of Love Letters, Notebook 7)</i> , date unknown José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1850-1917) Courtesy of The Posada Art Foundation	Exhibit Case 1: Printing Plates	

L2017.3.63	Brady/Nikas	<p><i>Placa para grabados, Selecta recopilación de canciones para el presente año (Printing plate, Compilation of Songs for This Year)</i>, date unknown          Acid etching          José Guadalupe Posada (Mexican; 1852-1913)          Courtesy of The Posada Art Foundation</p>	Exhibit Case 1: Printing Plates	
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X.



### **Calaveras and Social Satire**

Manuel Manilla, Posada's predecessor, reincarnated the prehistoric Mexican skull motif as a living *calavera*. Posada elevated it to a universal symbol of Mexican culture by blending the indigenous attitude of comfort toward death with dark comedy. His resulting *calavera* caricatures humorously satirize the vanity and folly of life. Called an "artist of the people," Posada exposed injustices and lampooned all popular modern phenomena: aristocratic Mexican *Catrines* (Europeanized dandies), technological advances such as electricity, social fads, and political figures. Each year for *Día de los Muertos*, Vanegas Arroyo issued special edition broadsides featuring *calaveras* engaged in various everyday activities; their lives invariably end in the cemetery with everyone else's, regardless of status.

Manuel Manilla, predecesor de Posada, reencarnó el diseño prehistórico del cráneo mexicano como una calavera viviente. Posada lo elevó a un símbolo universal de la cultura mexicana al combinar la actitud indígena de la comodidad hacia la muerte con la comedia oscura. Sus caricaturas de calavera humorísticamente satirizan la vanidad y locura de la vida. Llamado un "artista del pueblo," Posada reveló las injusticias y satirizó a todos los fenómenos modernos populares: *Catrines* (aristócratas mexicanos europeizados), avances tecnológicos como la electricidad, las modas sociales y las figuras políticas. Cada año, para el *Día de los Muertos*, Vanegas Arroyo publicó folletos de edición especial con calaveras dedicadas a diversas actividades diarias; sus vidas invariablemente terminan en el cementerio con todos los demás, sin importar de su posición social.

**[Right side of wall; continues after Multi-Use Engravings (center) on left side of wall]**



CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.3	Brady/Nikas	<p><i>Calaveras</i> in celebration having a <i>gran fandango</i>, which can be a dance of Spanish origin or also a foolish act.</p> <p>Calaveras en celebración con un gran fandango, que puede ser una danza de origen español o también un acto tonto.</p> <p><i>Gran fandango y francachela (Dancing and Revelry)</i>, no date  Broadside, fullsheet, type-metal engraving  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	
L2017.3.11	Brady/Nikas	<p>Published by Blas Vanegas Arroyo in 1924, la Catrina appears as a Pelonista, a woman who cut her hair stylishly short.</p> <p>Publicado por Blas Vanegas Arroyo en 1924, la Catrina aparece como Pelonista, una mujer que se corta el pelo con estilo corto.</p> <p><i>El panteón de las pelonas (Cemetery of the Bald/Dead)</i>, 1924  Broadside, fullsheet, type-metal engraving  José Guadalupe Posada (Mexican; 1852-1913)  Published by Vanegas Arroyo Workshop  Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	

## XI.

### Multi-Use Engravings




To save costs, Vanegas Arroyo often used the same plates to illustrate different stories. There are at least six versions of the *Calavera Bolshevik (Oaxaca Calavera)*, and Posada's *Electrica (Death)* image has been used in multiple contexts, including this unflattering portrayal of the KKK published after his death. The image for *Carrancistas* first appeared in 1895 to satirize Mexico City's leading publishers, and was later used to skewer the upper-middle class fad of bicycle riding. Here they are followers of Venustiano Carranza, a revolutionary general.

Para ahorrar costos, Vanegas Arroyo frecuentemente usaba las mismas placas para ilustrar historias diferentes. Hay al

menos seis versiones de Calavera Bolshevik (Oaxaca Calavera), y la imagen Posadas Eléctrica (Death) ha sido utilizada en múltiples contextos, incluyendo esta interpretación poco halagüeña del KKK publicado después de su muerte. La imagen de Carrancistas apareció por primera vez en 1895 para satirizar a los editores destacados de la Ciudad de México, y luego se utilizó para ensartar la moda de clase media-alta de andar en bicicleta. Aquí son seguidores de Venustiano Carranza, un general revolucionario.

**[Center of wall; splits Calaveras and Social Satire]**

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.55	Brady/Nikas	<p>The electric trolley represented new technology introduced under Porfirio Díaz. The large <i>calavera</i> image of Death or the Devil is shown to emanate electricity-perhaps showing progress overpowering traditional Mexican ways.</p> <p>El carro eléctrico representaba una nueva tecnología introducida bajo Porfirio Díaz. La gran imagen de Calavera de la Muerte o el Demonio muestra que emana electricidad, tal vez mostrando un progreso que domina las costumbres mexicanas tradicionales.</p> <p><i>Gran calavera eléctrica (Large Electric Skull)</i>, date unknown            Broadside, fullsheet, acid etching            José Guadalupe Posada (Mexican; 1852-1913)            Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)            Courtesy of The Posada Art Foundation</p>	Multi-Use Engravings	 <p>The engraving is a full-page illustration on aged paper. At the top, it reads 'GRAN CALAVERA ELECTRICA' in bold, serif letters. Below the title, there is a large, central illustration of a skull with a human-like face, but with electrical wires and a trolley-like structure attached to it. The skull appears to be emitting or connected to the electrical system. The background shows a cityscape with buildings and a trolley on tracks. Below the main illustration, there are several columns of text in Spanish, including the phrase 'CALAVERA MUY FARSOSA DE PURA ELECTRICIDAD' and 'El primero de los diablos. Como diablo corriendo. Los diablos corren que a Dioses dignan.' The overall style is characteristic of late 19th-century political or social commentary.</p>



L2017.3.8	Brady/Nikas	<p><i>Calavera de los bravos Ku Kus Klanes (Skull of the Brave Ku Klux Klan)</i>, date unknown</p> <p>Broadside, fullsheet, type-metal engraving</p> <p>José Guadalupe Posada (Mexican; 1852-1913)</p> <p>Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)</p> <p>Courtesy of The Posada Art Foundation</p>	Multi-Use Engravings	
L2017.3.4	Brady/Nikas	<p><i>Calaveras de Carrancistas (Carrancista Skulls)</i>, date unknown</p> <p>Broadside, fullsheet, type-metal engraving</p> <p>Attributed to José Guadalupe Posada (Mexican; 1852-1913)</p> <p>Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)</p> <p>Courtesy of The Posada Art Foundation</p>	Multi-Use Engravings	
L2017.3.5	Brady/Nikas	<p><i>Calavera Bolshevik</i>, c. 1910</p> <p>Broadside, fullsheet, acid etching</p> <p>José Guadalupe Posada (Mexican; 1852-1913)</p> <p>Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)</p> <p>Courtesy of The Posada Art Foundation</p>	Multi-Use Engravings	

**X. [Calaveras and Social Satire, continued]**

**[Left side of wall; continuation after Multi-Use Engravings (center of wall)]**

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
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L2017.3.23	Brady/Nikas	<p><i>El mosquito americano (The American Mosquito)</i>, date unknown Broadside, halfsheet, zinc etching José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	
L2017.3.51	Brady/Nikas	<p><i>Tristimas lamentaciones de un enganchado (Lamentations of a Prisoner)</i>, c. 1908 Broadside, halfsheet, acid etching José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	
L2017.3.20	Brady/Nikas	<p>"La muerte no tiene iguales cuando la arman con escoba. Ni la muere te escapa a sus rencores y aqui estoy entre mil patinadores."  "Death does not have equals when armed with brooms. Dying escapes you not even from grudges and here I am among a thousand skaters (sweepers)."  <i>Calavera de los patinadores (Skull Street Sweepers)</i>, published 1910 Broadside, fullsheet, type-metal engraving José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	

L2017.3.4	Brady/Nikas	<p><i>Rebumbio de calaveras de Catrines y borrachos de viejos y de muchachos de gatos y garbanceras (Racket of Dandy and Drunkard Skulls)</i>, 1912          Broadside, fullsheet, type-metal engraving          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	
L2017.3.21	Brady/Nikas	<p>"Esta imagen proporciona una prueba evidente del principio que gobierna toda la vida humana y su fin exorbitante: "Tú hoy y yo mañana."</p> <p>"This picture provides palpable proof of the principle governing all human life and its exorable end: "You today and me tomorrow."</p> <p><i>El purgatorio (Purgatory)</i>, no date          Broadside, double fullsheet, type-metal engraving          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Calaveras and Social Satire	

## XII.



### Religious Figures

On religious holidays and Saint's Days, Vanegas Arroyo published some of Posada's most resplendent artwork. The contrast between his exquisitely detailed religious images, formed with care and reverence, and the cartoonish *calavera* demonstrates his mastery of engraving and versatility as a fine artist. Using shading techniques taught to him by Manuel Manilla, Posada carved these impressive scenes representing the stories of the appearance of Santa Maria de Guadalupe to Juan Diego in 1531, and Sr. Santiago illuminated by heavenly light while the vanquished lay strewn about the ground in darkness.

En las fiestas religiosas y Días de Santos, Vanegas Arroyo publicó algunas de las obras de arte más resplandecientes de

Posada. El contraste entre sus imágenes religiosas exquisitamente detalladas, formadas con cuidado y reverencia, y las calaveras de dibujos animados demuestra su maestría del grabado y la versatilidad como un artista fino. Utilizando las técnicas de sombreado que Manuel Manilla le enseñó, Posada grabó estas impresionantes escenas que representan las historias de la aparición de Santa María de Guadalupe a Juan Diego en 1531, y el Sr. Santiago iluminado por la luz celestial mientras los vencidos están desparramados por el suelo en la oscuridad.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.14	Brady/Nikas	<p><i>Santo Niño de Atocha (Holy Infant of Atocha)</i>, date unknown                      Broadside, fullsheet, type-metal lead engraving                      Attributed to José Guadalupe Posada (Mexican; 1852-1913)                      Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)                      Courtesy of The Posada Art Foundation</p>	Religious Figures	
L2017.3.53	Brady/Nikas	<p><i>Oración a Nuestra Sra. del Refugio</i>, c. 1900                      Broadside, fullsheet, type-metal engraving                      Attributed to José Guadalupe Posada (Mexican; 1852-1913)                      Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)                      Courtesy of The Posada Art Foundation</p>	Religious Figures	
L2017.3.43	Brady/Nikas	<p><i>Oración al poderosísimo Sr. Santiago (Prayer to the Powerful St. Santiago)</i>, c. 1895                      Broadside, type-metal engraving                      Attributed to José Guadalupe Posada (Mexican; 1852-1913)                      Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)                      Courtesy of The Posada Art Foundation</p>	Religious Figures	


L2017.3.32	Brady/Nikas	<p><i>Historia de las cuatro apariciones (Story of the Four Apparitions)</i>, date unknown          Broadside, double fullsheet, copper engraving          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Religious Figures	
L2017.33	Brady/Nikas	<p><i>¡La maravilla de México! (The Wonder of Mexico!)</i>, date unknown          Broadside, double fullsheet, lead engraving          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Religious Figures	

**XIII.**

**[Exhibit Case #2 - Printing Plates, Religious Figures]**

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.44	Brady/Nikas	<p><i>Placa para grabados, Santo Santiago (Printing Plate, Saint Santiago)</i>, 1895          Lead engraving          José Guadalupe Posada (Mexican; 1852-1913)          Courtesy of The Posada Art Foundation</p>	Exhibit Case 2: Religious Plates	



L2017.3.45	Brady/Nikas	<i>Placa para grabados, Nuestra Señora de Guadalupe (Printing Plate, Our Lady of Guadalupe)</i> , date unknown Copper engraving José Guadalupe Posada (Mexican; 1852-1913) Courtesy of The Posada Art Foundation	Exhibit Case 2: Religious Plates	
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#### XIV.



##### Sensational News and Calamities

Mexico City's working class devoured Vanegas Arroyo's sensational "red press" broadsides, splashed with Posada's shocking illustrations of crime, stars, and disaster. Written with open bias and reporting every gory detail, these entertaining broadsides capitalized on the customers' morbid curiosity. They reported disasters such as the 1905 flood in Guanajuato; Posada's arresting illustration reveals his sensitivity to the topic. These broadsides also exploited the sagas of serial killer El Chalaquero, murderous robber Jesus Bruno Martinez, and Mexico's most popular bullfighter, Rodolfo Gaona, who went on trial for murder. The image proclaims the opinion of Gaona's innocence by portraying him as a saint.

La clase trabajadora de la ciudad de México devoró los sensacionales folletos de "prensa roja" de Vanegas Arroyo, salpicadas con las impactantes ilustraciones de Posada sobre el crimen, estrellas y desastres. Escrito con una tendencia abierta e informando cada detalle sangriento, estos divertidos folletos capitalizaron la morbosa curiosidad de los clientes. Informaron desastres como la inundación de 1905 en Guanajuato; La deslumbrante ilustración de Posada revela su sensibilidad al tema. Estos folletos también explotaron las sagas del asesino en serie El Chalaquero, el ladrón asesino Jesús Bruno Martínez y el torero más popular de México, Rodolfo Gaona, quien fue juzgado por asesinato. La imagen proclama la opinión de la inocencia de Gaona al representarlo como un santo.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
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L2017.3.12	Brady/Nikas	<p><i>Alarmante y terrible inundación (Alarming and Terrible Flooding)</i>, c. 1910          Broadside, fullsheet, acid etching          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	
L2017.3.56	Brady/Nikas	<p><i>¡Sensacional y terrible noticia! (Sensational and Terrible News!)</i>, date unknown          Broadside, fullsheet, acid etching          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	
L2017.3.13	Brady/Nikas	<p><i>Jesús Bruno de Martínez en las bartolinas de Belén (Jesus Bruno Martinez in Belen Prison)</i>, 1891          Broadside, fullsheet, type-metal engraving          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	
L2017.3.22	Brady/Nikas	<p><i>Cogida de Rodolfo Gaona (Goring of Rodolfo Gaona)</i>, 1908          Broadside, halfsheet, zinc etching          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	




L2017.3.25	Brady/Nikas	<p><i>Tremendas revelaciones de Francisco Guerro, El Chalequero (Tremendous Revelations of Francisco Guerro, El Chalequero)</i>, 1888          Broadside, halfsheet          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	
L2017.3.24	Brady/Nikas	<p><i>Muy interesante noticia (Very Interesting News)</i>, 1911          José Guadalupe Posada (Mexican; 1852-1913)          Broadside, halfsheet, type-metal engraving          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Sensational News and Calamities	


## XV.

### Mexican Revolution (1910-1920)

The majority of Posada's career paralleled a period of progress and relative peace in Mexican history under the rule of dictator Porfirio Díaz. Nevertheless, after 35 years many voiceless citizens had tired of Díaz' seemingly never-ending presidency. Reformer Francisco I. Madero rejected Díaz's undemocratic 7th reelection in 1910 and called for an uprising. Posada's flattering portrayal of Díaz and his countryside police *Los Rurales* contrasts with his *calavera* revolutionaries, Madero and Emiliano Zapata. The Revolution overturned society and caused much brutality. Its emotional toll is evident in Posada's later work, which captures the human side of war. Posada died before the Revolution concluded.

La mayoría de la carrera de Posada fue paralela a un periodo de progreso y relativa paz en la historia de México bajo el gobierno del dictador Porfirio Díaz. Sin embargo, después de 35 años, muchos ciudadanos sin voz se habían cansado de la presidencia aparentemente interminable de Díaz. El reformador Francisco I. Madero rechazó la séptima reelección antidemocrática de Díaz en 1910 y llamó a un levantamiento. La representación halagüeña que hizo Posada de Díaz y su policía de campo Los Rurales contrasta con sus calaveras revolucionarios, Madero y Emiliano Zapata. La Revolución derrocó a la sociedad y causó mucha brutalidad. Su costo emocional es evidente en el trabajo posterior de Posada, que captura el lado humano de la guerra. Posada murió antes de que concluyera la Revolución.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.17	Brady/Nikas	<p><i>Los rurales, biografica y origen de la formación de estos cuerpos (The Countrymen, Biography and Origin of Their Formation)</i>, date unknown  Broadside, double fullsheet, metal engraving  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Revolution	
L2017.3.16	Brady/Nikas	<p><i>General Porfirio Díaz (General Profirio Diaz)</i>, published 1917  Broadside, double fullsheet  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Revolution	
L2017.3.7	Brady/Nikas	<p><i>D. Francisco I. Madero</i>, published 1912  Broadside, fullsheet, zinc etching  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Revolution	
L2017.3.9	Brady/Nikas	<p><i>La calavera de Emiliano Zapata</i>, published 1912  Broadside, fullsheet, acid etching  José Guadalupe Posada (Mexican; 1852-1913)  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Revolution	

L2017.3.10	Brady/Nikas	<p>Posada's natural talent is evident when contrasted with this Zapata <i>calavera</i> created by an unknown artist after his death. The technique is similar to Posada's, but the style is less effortless and more modern.</p> <p>El talento natural de Posada es evidente cuando se contrasta con esta calavera de Zapata creado por un artista desconocido después de su muerte. La técnica es similar a la de Posada, pero el estilo es menos fácil y más moderno.</p> <p><i>La gran calavera de Emiliano Zapata (The Great Skull of Emiliano Zapata)</i>, no date  Broadside, fullsheet, type-metal engraving  Artist unknown  Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)  Courtesy of The Posada Art Foundation</p>	Revolution	
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**XVB. [center of Mexican Revolution Section, mini text panel]**



**[Subtitle smaller: 0.63"]**

**Pancho Villa**

Posada often created engravings from photographs, as is demonstrated by his depiction of Francisco "Pancho" Villa appearing casual before a firing squad in 1912. A comparison between the photograph and Posada's print shows his treatment of space for the benefit of composition. Villa was spared at the last minute.

Posada frecuentemente creaba grabados de fotografías, como lo demuestra su representación de Francisco "Pancho" Villa, quien aparece casual ante un pelotón de fusilamiento en 1912. Una comparación entre la fotografía y el grabado de Posada muestra su tratamiento del espacio en beneficio de la composición. Villa se salvó en el último minuto.

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
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L2017.3.19	Brady/Nikas	<i>El fusilamiento del brigadier honorario Francisco Villa (Execution of the honorary brigadier Francisco Villa)</i> , 1912 Broadside, halfsheet, type-metal engraving José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation	Revolution	
N/A	N/A	<i>[Mural printed in-house, 15W x 10H]:</i> General Francisco "Pancho" Villa before the Firing Squad, Jimenez, Chihuahua, Mexico, 1912	Revolution	

**XV. [Mexican Revolution, continued]**

**[Left side of wall; continuation after Pancho Villa (center of wall)]**

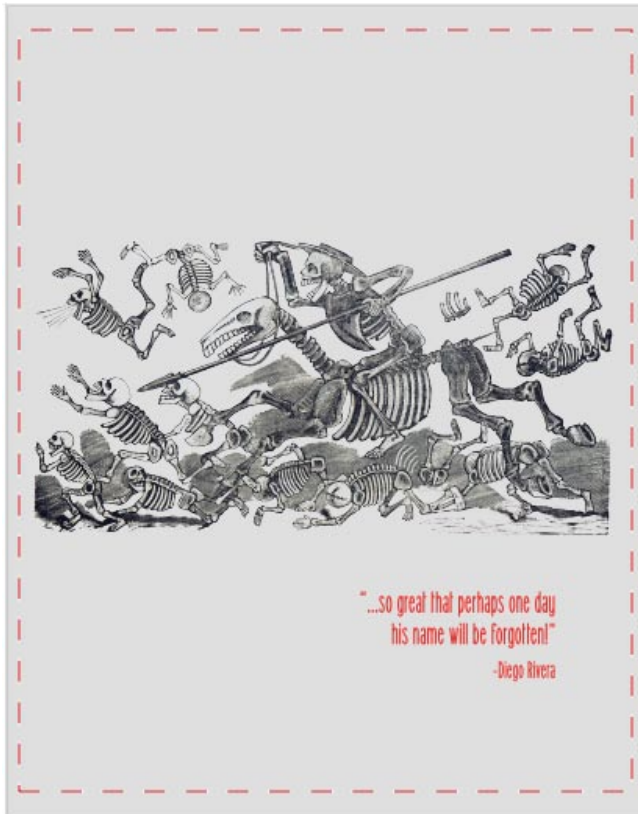
CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.18	Brady/Nikas	<i>El General Díaz se despide de la nación mexicana (General Díaz says farewell to the Mexican Nation)</i> , 1911 Broadside, halfsheet, type-metal engraving José Guadalupe Posada (Mexican; 1852-1913) Published by Antonio Vanegas Arroyo (Mexican; 1852-1917) Courtesy of The Posada Art Foundation	Revolution	

L2017.3.29	Brady/Nikas	<p><i>Despedida de un maderista y su triste amada (Farewell to a Maderista and His Sad Lover)</i>, 1911          Broadside halfsheet, zinc etching          José Guadalupe Posada (Mexican; 1852-1913)          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Revolution	
L2017.3.30	Brady/Nikas	<p><i>Cantos guerreros (War Songs)</i>, 1912          José Guadalupe Posada (Mexican; 1852-1913)          Broadside, halfsheet          Published by Antonio Vanegas Arroyo (Mexican; 1852-1917)          Courtesy of The Posada Art Foundation</p>	Revolution	
L2017.3.15	Brady/Nikas	<p><i>¡Viva el glorioso 16 de septiembre! (Long Live the Glorious September 16th!)</i>, published 1920          Broadside, double fullsheet, zinc etching          José Guadalupe Posada (Mexican; 1852-1913)          Published by Vanegas Arroyo Workshop          Courtesy of The Posada Art Foundation</p>	Revolution	

**XVI.**



[Reverse side of Intro banner, directs viewer toward conclusion wall (Posada's Legacy)]






XVII.

[Subtitle at least 2-3"H, to fit space]

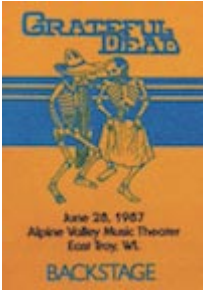



### Posada's Legacy

Posada's stark imagery—hilarious, scathing, exquisitely detailed, sorrowful—inspired generations of artists and much Mexican art of the 20<sup>th</sup> century. A decade after Posada died, French artist Jean Charlot brought international awareness to his work. Legendary artist Frida Kahlo's painting *The Suicide of Dorothy Hale* echoes Posada's tragic ¡Terrible Noticia! Diego Rivera painted the famous *Catrina* with himself as a child and Posada, her creator, in the center of one of his most famous murals. Today, Posada's work is so ubiquitous that it seems Rivera's prophecy is being fulfilled: "...so great that perhaps one day his name will be forgotten!"

Las imágenes descarnadas de Posada: chistosas, feroz, exquisitamente detalladas, tristes; inspiraron generaciones de artistas y mucho del arte mexicano del siglo veinte. Una década después de la muerte de Posada, el artista francés Jean Charlot trajo conciencia internacional a su trabajo. La pintura de la legendaria artista Frida Kahlo *The Suicide of Dorothy Hale* se hace eco de la trágica ¡Terrible Noticia! de Posada. Diego Rivera pintó la famosa *Catrina* consigo mismo cuando era un niño y Posada, su creador, en el centro de uno de sus murales más famosos. Hoy, el trabajo de Posada es tan omnipresente que parece que la profecía de Diego Rivera se está cumpliendo: "... ¡Tan grande que tal vez un día su nombre será olvidado!"

CIM ID #:	Lender	Tombstone Label	Exhibit Section	Image
L2017.3.64	Brady/Nikas	<p><i>La Calavera 99% (The 99 percent Skull)</i>, 2012            Collaborators: José Guadalupe Posada, Art Hazelwood, Jim Nikas, and Marsha Shaw            Produced at Misión Grafica, Mission Cultural Center for Latino Arts            Courtesy of The Posada Art Foundation</p>	Posada's Legacy	
N/A		<p>[Mural printed in-house, 32" W x 21.38" H]:  <i>Detail from Sueño de una tarde dominical en la Alameda Central; Mural painted on walls of the Hotel del Prado, Mexico City, by Diego Rivera, 1948</i></p>	Posada's Legacy	
N/A		<p>[Mural printed in-house; 22" W x 26.65" H]:  <i>Image of The Suicide of Dorothy Hale; Painting by Frida Kahlo, 1938</i></p>	Posada's Legacy	

N/A		<p>[Mural printed in-house; 9"W x 10"H]:  <i>El Muertorider, 1968 Chevy Impala by John Jota Leaños and Artemio Rodriguez, 2006</i>  <i>Petersen Automotive Museum; Photograph by Juan Matos</i></p>	Posada's Legacy	
N/A		<p>[Mural printed in-house; 9"W x 13"H]:  <i>Posada Tree Grate on Valencia Street, San Francisco</i>  <i>Photograph by Enrique Camacho, 2012</i></p>	Posada's Legacy	
N/A		<p>[Mural printed in-house; 22"W x 8.5"H]:  <i>Image of label, Espolòn Tequila Blanco, Copyright Noble Illustrations, 2010</i></p>	Posada's Legacy	
N/A		<p>[Mural printed in-house; 9"W x 6.5"H]          [All labeled together]  <i>Images of Grateful Dead Backstage Passes from American Concerts, 1986-1991</i></p>	Posada's Legacy	
N/A		<p>[Mural printed in-house; 9.5"W x 6.5"H]          [included in above label]</p>	Posada's Legacy	

N/A		[Mural printed in-house; 6.25"W x 9"H] [included in above label]	Posada's Legacy	 <p>A poster for the Grateful Dead with a blue and orange background. It features a drawing of two figures dancing. Text includes "GRATEFUL DEAD" at the top, "June 28, 1987", "Alpine Valley Music Theater", "East Troy, WI", and "BACKSTAGE" at the bottom.</p>
N/A		[Mural printed in-house; 6.5"W x 9"H] [included in above label]	Posada's Legacy	 <p>A poster for the Grateful Dead with a yellow background. It features a drawing of the band performing on stage. Text includes "Grateful Dead" in script at the top, "BACKSTAGE" in the middle, and "July 6, 1987", "Pittsburgh Civic Center", "Pittsburgh, PA" at the bottom.</p>
N/A		[Mural printed in-house; 6.5"W x 9.43"H, corners sliced off round] [included in above label]	Posada's Legacy	 <p>A poster for the Grateful Dead with a white background. It features a drawing of two figures dancing. Text includes "GRATEFUL DEAD" at the bottom.</p>
N/A		[Mural printed in-house; 9"W x 6."H] [included in above label]	Posada's Legacy	 <p>A poster for the Grateful Dead with a white background. It features a drawing of a skeleton playing a piano. Text includes "GRATEFUL DEAD" at the top, "BACKSTAGE" in the middle, and "April 4, 1987", "Centrum", "Worcester, Massachusetts" at the bottom.</p>