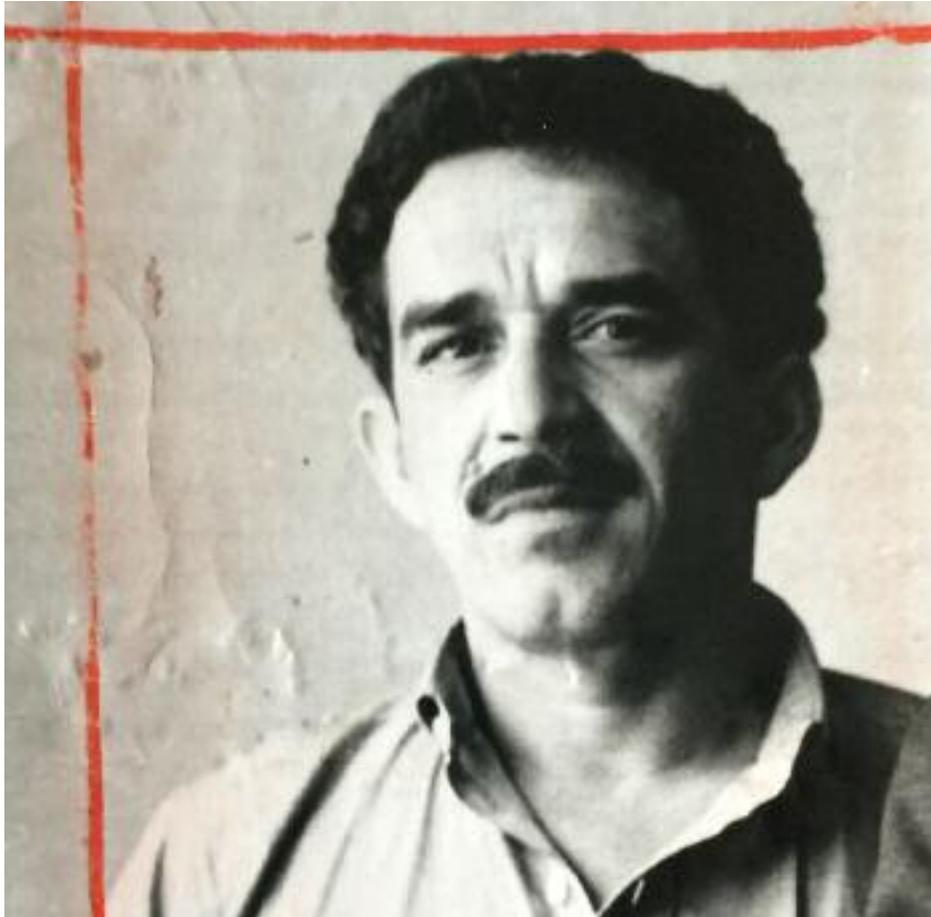


WEEKLY TRANSMISSION N°9

THURSDAY 03 MARCH 2016

MIL AÑOS DE SOLEDAD :

COLOMBIA OR A THOUSAND YEARS OF SOLITUDE



PWT-9 2016 CONTENTS :

Colombian Portraits and Caricatures

1-5



*n°4
détail*

The e-bulletin presents articles as well as a selection of books, albums, photographs and ancient documents as they have been handed down to the actual owners by their creators and by amateurs from past generations.

The physical descriptions, attributions, origins, and printing dates of the books and photographs have been carefully ascertained by collations and through close analysis of comparable works.

The books and photographs consigned from all around the world are presented in chronological order. It is the privilege of ancient and authentic things to be presented in this fashion, mirroring the flow of ideas and creations. Prices in euros, Paypal is accepted.

N°9 : Solitude

One Hundred Years of Solitude (Spanish: *Cien años de soledad*) is a 1967 novel by Colombian author Gabriel García Márquez that tells the multi-generational story of the Buendía family, whose patriarch, José Arcadio Buendía, founds the town of Macondo, the metaphoric Colombia.

The magical realist style and thematic substance of *One Hundred Years of Solitude* established it as an important, representative novel of the literary Latin American Boom of the 1960s and 1970s, which was stylistically influenced by Modernism (European and North American) and the Cuban Vanguardia (Avant-Garde) literary movement.

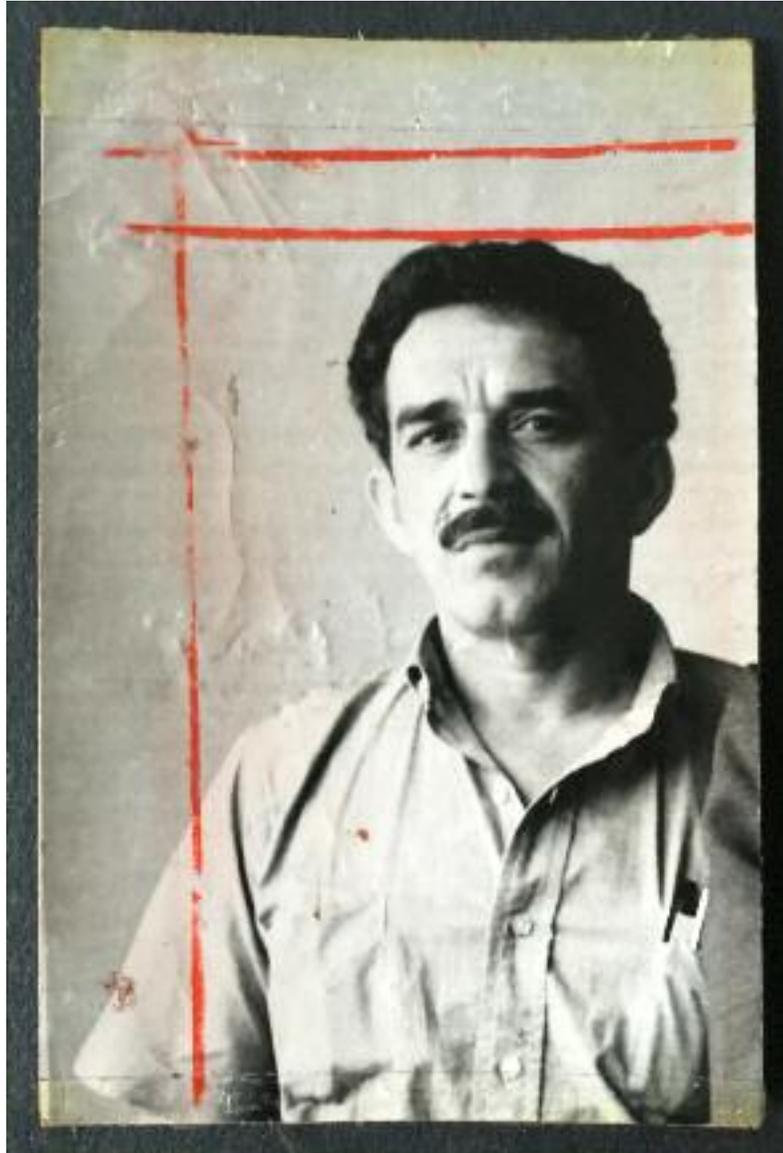
One Hundred Years of Solitude was first published in Spanish in 1967; it has been translated into thirty-seven languages and has sold more than 30 million copies.

Perhaps the most dominant theme in the book is that of solitude. Macondo was founded in the remote jungles of the Colombian rainforest. The solitude of the town is representative of the colonial period in Latin American history, where outposts and colonies were, for all intents and purposes, not interconnected. Isolated from the rest of the world, the Buendías grow to be increasingly solitary and selfish. With every member of the family living only for him or her self, the Buendías become representative of the aristocratic, land-owning elite who came to dominate Latin America in keeping with the sense of Latin American history symbolized in the novel. This egocentricity is embodied, especially, in the characters of Aureliano, who lives in a private world of his own, and Remedios the Beauty, who destroys the lives of four men enamored by her beauty. Throughout the novel it seems as if no character can find true love or escape the destructiveness of their own egocentricity.

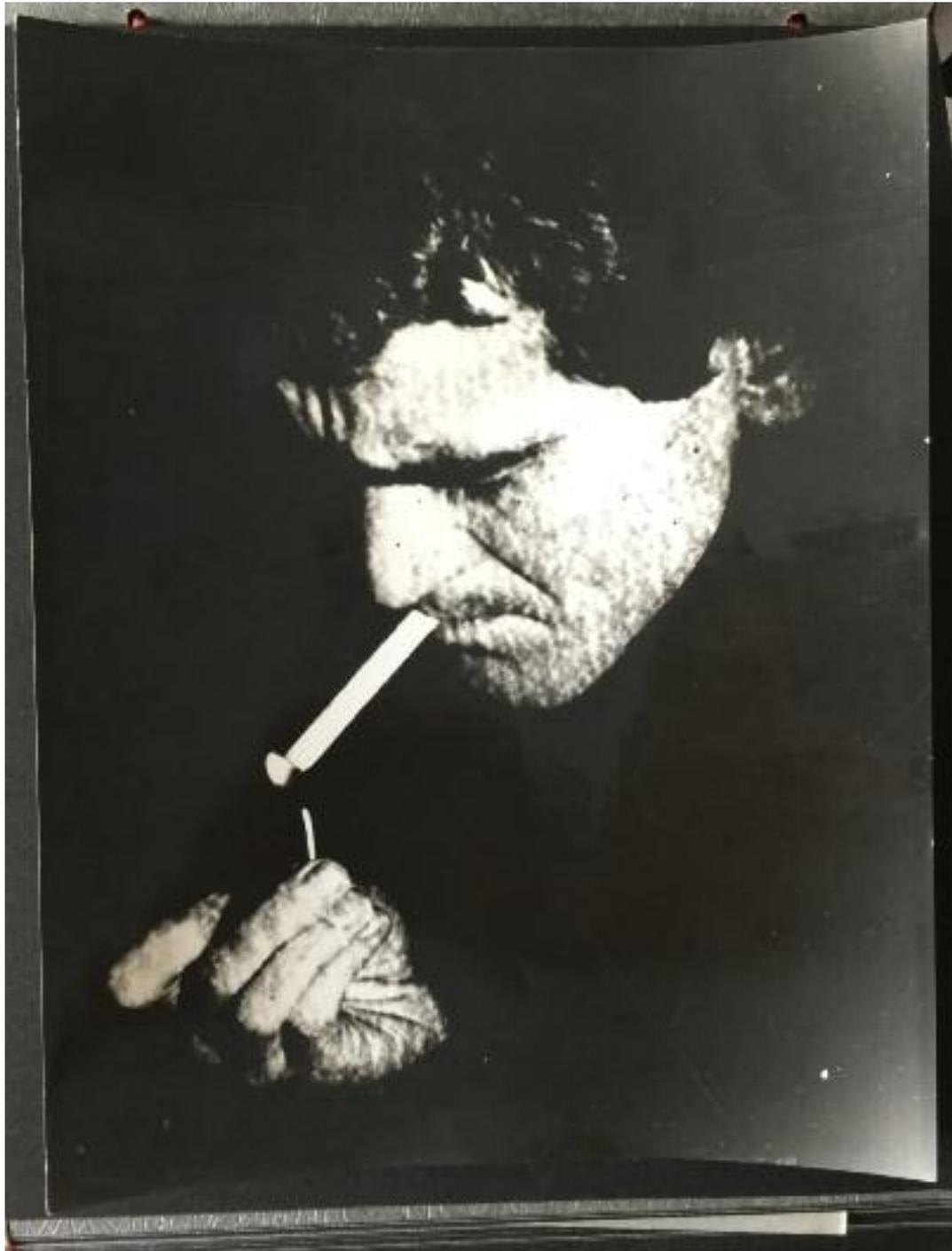
The selfishness of the Buendía family is eventually broken by the once superficial Aureliano Segundo and Petra Cotes, who discover a sense of mutual solidarity and the joy of helping others in need during Macondo's economic crisis. This pair even finds love, and their pattern is repeated by Aureliano Babilonia and Amaranta Úrsula. Eventually, Aureliano and Amaranta have a child, and the latter is convinced that it will represent a fresh start for the once-conceited Buendía family. However, the child turns out to be the perpetually feared monster with the pig's tail.

Nonetheless, the appearance of love represents a shift in Macondo, albeit one that leads to its destruction. *"The emergence of love in the novel to displace the traditional egoism of the Buendías reflects the emergence of socialist values as a political force in Latin America, a force that will sweep away the Buendías and the order they represent."*

The ending to *One Hundred Years of Solitude* could be a wishful prediction by García Márquez, a well-known socialist, regarding the future of Latin America. (Wikipedia)



PHOTOREPORTER EL ESPACIO. Gabriel Garcia Marquez, 1968. Vintage silver press print, 112x75 mm, numerous date stamps and anotations in spanish, verso. **250 euros**



NEREO LÓPEZ MEZA (1920-2015). Portrait of Colombian poet Gonzalo Arango, 1975.
Vintage silver print, 250x200 mm, stamped verso. The founder of Nadaismo **250 euros**



STREET PHOTOGRAPHER. Portrait of an homeless child on Carrera Septima, Bogotá, 1960s.
Vintage silver print, 250x200 mm, unretouched.

This print was found with the portrait of Gonzalo Arango Arias, and printed on similar paper,
same size.

250 euros



HERNÁN DÍAZ (1931-2009). Musicians and Dancers, Cartagena, c. 1972. Vintage silver print, 400x300 mm, mounted on wooden board, multiple stamps verso : *"Foto Hernan Diaz para exhibicion unica, American Society of Magazine Photographers"*. Hernán Díaz participated in 1972 to the American Society of Magazine Photographers' 25th Anniversary, Huntington Museum, Hartford, New York.

450 euros



JUAN CARLOS BUITRAGO, *alias 'TOSCANO'*. **El Futbol, deportes de todos riesgos**, Bogotá, 2000-2001. Four original ink drawings, circa 90x70 mm, all signed. **300 euros**



Soon this month : Special Issue dedicated to Maestro Fernando Oramas

Number Nine, Second Season, of the Weekly Transmission has been uploaded on Thursday, 3rd March 2016 at 18:15 (Paris time).

Upcoming uploads and transmissions on Thursdays :
Thursday 10th March, Thursday 17th March, 15:15 (Paris time).

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