

TRACING A DOUBLE VOCATION

SYLVIA PANDOLFI AT CARRILLO GIL

08 SEP 23

19 NOV 23



MACG COLLECTION



THIS EXHIBITION IS A TRIBUTE TO SYLVIA PANDOLFI ELLIMAN (CHICAGO, IL., USA, 1937)

a renowned cultural manager with an active career from the mid-1970s to the beginning of the 2000s, notably including her time as director of the Museo de Arte Carrillo Gil (MACG) from 1984 to 1998.

Pandolfi outlined a parallel sense to research and exhibit the emblematic collection that gave birth to the museum, while developing a pioneering program to present the new ideas and languages of art, thus consolidating the double vocation that the precinct maintains to this day.

During her administration, she formed a team of young scholars, initiating a fundamental task that has characterized the museum over the last decades: the training and professionalization of new generations.

It was during this period that the MACG began the creation of a contemporary art collection, continuing the task carried out by Alvar Carrillo Gil and Carmen Tejero of collecting art of their time. Pandolfi and her team were also pioneers in sharing the creative processes of artists with the public, developing a program called "Studio Visit" as well as a series of residencies, which allowed the creation of works to be presented at the museum.

The exhibition is structured around two parallel axes: the first is developed through the deployment of a selection of paradigmatic works from the founding collection that remained on display during Pandolfi's management, concluding with a group of key works that were integrated into the contemporary collection during that period.

The second is presented along a series of display cabinets and electronic devices, showing documents and archival materials which evidence the bold perspective of an exhibition program that opened the museum's doors to the work of artists from different generations who gave a novel twist to themes, languages and interests within the artistic practices of the time. The Documentation Center of the museum complements this section with a selection of video-catalogues of some of the most representative exhibitions of her administration. In this way, the exhibition shows not only the richness of the museum's program during the fourteen years of her management, but also the development of contemporary art in Mexico.

Lorena Botello

WORKS



DAVID ALFARO SIQUEIROS

Portrait of Alvar Carrillo Gil, 1951

Oil on canvas

116 x 96 x 8 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Portrait of José Clemente Orozco, 1947

Pyroxylin on compressed wood

158.5 x 136.5 x 6 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Polychrome forms (abstraction), 1947

Pyroxylin on compressed wood

136 x 114 x 7 cm

SC/INBAL/MACG Collection

ALVAR CARRILLO GIL

Rhodes, 1958

Pyroxylin on compressed wood

93.7 x 112.7 x 4 cm

SC/INBAL/MACG Collection

DIEGO RIVERA

The Architect, 1915-16

Oil on canvas

161.2 x 130.5 x 6.5 cm

SC/INBAL/MACG Collection

DIEGO RIVERA

The painter at rest, 1916

Oil on canvas

153 x 119.4 x 8 cm

SC/INBAL/MACG Collection

DIEGO RIVERA

Portrait of a poet, (M. A. Volochine), 1916

Oil on canvas

164 x 130 x 5.7 cm

SC/INBAL/MACG Collection

DIEGO RIVERA

Portrait of Maximilian Volochine, 1916

Oil on canvas

135.3 x 115.3 x 6 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Cabbages, 1944

Oil on canvas

113.5 x 133.5 x 5 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Prometheus, 1944

Oil on canvas

102 x 121 x 7 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Combat, 1925-28

Oil on canvas

105.5 x 124.4 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

The Dead, 1931

Oil on canvas

136 x 115.8 x 6.5 cm

SC/INBAL/MACG Collection



JOSÉ CLEMENTE OROZCO

The Teules IV, 1947

Pyroxylin on masonite

147.8 x 185.5 x 6.3 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Christ destroys his cross, 1943

Oil on canvas

130 x 167 x 6 cm

SC/INBAL/MACG Collection



DAVID ALFARO SIQUEIROS

Explosion in the city, 1935

Pyroxylin on wood

95.5 x 80.5 x 7.5 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Portrait of Moisés Sáenz, 1930

Oil on jute

144 x 114.5 x 7.3 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Nude (the guitar), 1946

Pyroxylin on compressed wood

140 x 109.6 x 8.7 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Three pumpkins, 1946

Pyroxylin on wood

121 x 151 x 5 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

New resurrection, 1946

Pyroxylin on compressed wood

119.5 x 89 x 6 cm

SC/INBAL/MACG Collection



DAVID ALFARO SIQUEIROS

Atomic Aircraft, 1956

Pyroxylin on compressed wood

98 x 123.8 x 20 cm

SC/INBAL/MACG Collection

DAVID ALFARO SIQUEIROS

Stratospheric antennas, 1949

Pyroxylin on compressed wood

100 x 123 x 20 cm

SC/INBAL/MACG Collection



DAVID ALFARO SIQUEIROS

Cain's Death and Funeral, 1947

Pyroxylin on compressed wood

95.5 x 111.5 x 4.5 cm

SC/INBAL/MACG Collection

WOLFGANG PALEEN

Bathers (baigneuses), 1959

Oil on canvas

233.3 x 207 x 4 cm

SC/INBAL/MACG Collection

WOLFGANG PALEEN

Sunrise, 1959

Oil on canvas

126.4 x 99 x 5.2 cm

SC/INBAL/MACG Collection



WOLFGANG PALEEN

Migration from Yucatan, 1959

Oil on canvas

121 x 130.7 x 5.2 cm

SC/INBAL/MACG Collection

GUNTHER GERZO

Antique structures, 1955

Oil on compressed wood

109.5 x 77.3 x 6.2 cm

SC/INBAL/MACG Collection



GUNTHER GERZO

Lab-ná, 1959

Oil on canvas

139.5 x 117.7 x 6 cm

SC/INBAL/MACG Collection

GUNTHER GERZO

Spaciale, 1959

Oil on canvas

92.7 x 119.5 x 5.2 cm

SC/INBAL/MACG Collection

LUIS NISHIZAWA

Untitled, 1963

Ink on paper on canvas

164.5 x 203 x 5 cm

SC/INBAL/MACG Collection

CARLA RIPPEY

From Abraham Angel's archive, 1985

Graphite on paper

160 x 124.2 cm

SC/INBAL/MACG Collection

MÓNICA MAYER

Alone, 1987

Mixed media

54 x 75.5 cm

Monica Mayer Collection



PERLA KARUZE

Silence VI, 1995

Oil on linen

150 x 150 x 6 cm

SC/INBAL/MACG Collection

DIEGO TOLEDO CROW

The Spider, 1993

Honeycomb and beeswax, glass, metal and wood

210 x 130 x 117 cm

SC/INBAL/MACG Collection

MARCOS KURTYCZ

Natural color book, 1979

Offset (Artist's book)

22 x 16.2 x 1.1 cm

SC/INBAL/MACG Collection

JOSÉ BEDIA Y ORLANDO HERNÁNDEZ

Tattoo, 1985

Silk-screen printing

20 x 25 x 0.3 cm

SC/INBAL/MACG Collection

BORIS VISKIN

Death in Venice, 1989

Oil on canvas

127.8 x 154.5 x 4 cm

SC/INBAL/MACG Collection



GABRIEL MACOTELA

House for rent III, house to enter swimming, 1990

Mixed

98 x 66 x 68 cm

SC/INBAL/MACG Collection

ENRIQUE JEŽÍK

The Age of Metals, 1991

Iron, wood and rust

278 x 240 x 170 cm

SC/INBAL/MACG Collection

MAGALI LARA

The unfaithful, n.d. (ca. 1985?)

Silk-screen printing

11.3 x 9.4 x 0.5 cm

SC/INBAL/MACG Collection

JORGE DU BON

Untitled, 1993

Carved walnut wood

25.5 x 42.5 x 70 cm

SC/INBAL/MACG Collection

ANA CHECCHI

At the edge of air, 1990

Oil on canvas

162.2 x 123 x 4 cm

SC/INBAL/MACG Collection

NÉSTOR QUIÑONES

Cross, 1993

Mixed, acrylic, canvas and masonite (polyptych of 9 pieces)

50 x 50 x 16 cm each

SC/INBAL/MACG Collection

DENNIS OPPENHEIM

Malaria, 1998

Neon tubes 50 x 150 cm

COURTESY OF MUSEO UNIVERSITARIO DE ARTE CONTEMPORÁNEO, DIGAV-UNAM

This piece was part of the exhibition Dennis Oppenheim. Spree [Juerga], presented from May 13 to July 12, 1998 at the Museo de Arte Carrillo Gil. The exhibition was the result of the last project carried out under the residency for foreign artists designed by Sylvia Pandolfi.

Between 1992 and 1998, artists such as Raffael Rheinsberg and José Bedia participated in these residencies, being invited to explore the city with the intention of conceptualizing and creating pieces that would make up their exhibition. Thus, the artist's work depended to a great extent on the stimuli they received, the places they visited, the things they collected and processed.

Dennis Oppenheim (1938 - 2011), together with Jorge Reynoso Pohlenz, then curator of the MACG, visited markets and stores in Mexico City to develop his exhibition. During their visit, the artist wanted to eat at the food stalls, but Reynoso warned him about the danger of eating there, warning of the possible diseases he could contract. This piece is part of an installation that recreated a popsicle and ice cream stand. The original project of the work had a neon sign in the background, the artist made a mistake and commissioned it with the word "Malaria", but in reality it should have read "Cholera".

Although Pandolfi was already in charge of the General Directorate of Plastic Arts at UNAM when the Oppenheim exhibition was inaugurated, it was part of her work plan for the last year of her administration and it was up to her team to inaugurate it.

CARLOS AGUIRRE

The Forgotten, 1991

Gloves used on wood

400 x 305 x 5 cm

SC/INBAL/MACG Collection

ADOLFO PATIÑO

Playing with history, 1990

Installation. 435 plastic figures on wooden base

25 x 145.5 x 244.5 cm

COURTESY UNIVERSITY MUSEUM OF CONTEMPORARY ART, DIGAV-UNAM

RAFFAEL RHEINSBERG

Der Kreislauf der Dinge (The Transformation of Things), 1991

Typewritten book with photographs

29.4 x 23 cm

SC/INBAL/MACG Collection



JOSÉ CLEMENTE OROZCO

The white house, 1925-1928

Oil on canvas

83.5 x 98 x 6.5 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Self-Portrait, 1946

Oil on canvas

88.2 x 78.4 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

The Hanged Man, 1926-28

Ink on paper

42 x 30.4 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

The executed, 1926-28

Ink on paper

39.7 x 51.7 cm

SC/INBAL/MACG Collection



JOSÉ CLEMENTE OROZCO

The Butler, 1928

Ink on paper

30.8 x 43 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

The Reactionary, 1926-28

Ink on paper

32.5 x 48.6 cm

SC/INBAL/MACG Collection



JOSÉ CLEMENTE OROZCO

In the hills, 1926-28

Ink on paper

41.2 x 55 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

In vain, 1926-28

Pencil and ink on paper

32.5 x 45.2 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

Mass grave, 1926-28

Ink on paper

30.5 x 48.1 cm

SC/INBAL/MACG Collection



JOSÉ CLEMENTE OROZCO

Wounded, 1928

Ink on paper

31.2 x 48 cm

SC/INBAL/MACG Collection

JOSÉ CLEMENTE OROZCO

The battle, 1928

Ink on paper

32.5 x 50.2 cm

SC/INBAL/MACG Collection



SEMEFO GROUP

Lavatio Corporis, 1994

Equine fetuses on a steel pedestal

230 x 50 x 50 cm each

SC/INBAL/MACG Collection

This was the first solo exhibition of the SEMEFO group in a museum institution. The group, made up of Juan Pernáz, Juan Luis García, Carlos López, Teresa Margolles and Arturo Angulo, took its name from the acronym of the Forensic Medical Service to focus on actions and installations based on the aesthetics of the macabre and necrophilia with the intention of highlighting the sensibilities repressed by self-censorship.

For this exhibition, the group made a paraphrase of José Clemente Orozco's *Los Teules IV* of 1947, with the purpose of transferring the horror represented in an easel work to a new medium, the installation, and thus recoding the original image.

In the series *Los Teules*, Orozco depicts the atrocious violence of the Conquest of Mexico; in this case, the main figure is a horse sent as a soldier to fight on the battlefield, its head protruding from among dismembered bodies. The SEMEFO group transfers this stark scene to *Lavatio Corporis*, in which the equine fetuses encapsulated in the metal pedestals are a metaphor of birth within a context of war in the capitalist era, as an ongoing, permanent and cyclical circumstance.



DAVID ALFARO SIQUEIROS

Portrait of Carmen T. de Carrillo Gil, 1946

Pyroxylin on compressed wood

141.3 x 120.5 cm

SC/INBAL/MACG Collection

GUNTHER GERZO

Eleusis, 1961

Oil on canvas

174 x 124.6 cm

SC/INBAL/MACG Collection



DIEGO RIVERA

Woman in green, 1916

Oil on canvas

155.5 x 115 cm

SC/INBAL/MACG Collection

DIEGO RIVERA

Maternity, ca. 1916

Oil on canvas

157.5 x 111 cm

SC/INBAL/MACG Collection

WOLFGANG PALEEN

Color composition, 1959

Oil on canvas

50 x 42.3 x 5.5 cm

SC/INBAL/MACG Collection

SUMA GROUP

Stencil for the mural *El desempleado*, n/d

Cardboard cut out with spray paint

124 x 156.5 cm

SC/INBAL/MACG Collection

This stencil, made by Mario Rangel Faz, was used for the first time in 1978 in the streets of Paseo de la Reforma and Río Mississippi in Mexico City for the elaboration of the Suma Group mural *El desempleado*, which consisted of spray-painting the silhouette cut out of cardboard several times as an act of protest. The action was repeated in 1985 at the MACG for the exhibition *De los grupos, los individuos*.

Poster for the exhibition Joseph Beuys. Drawings, prints and objects, Museo de Arte Carrillo Gil, February 27 to April 22, 1992. MACG Documentation Center

The MACG, through the Goethe Institute, brought for the first time an exhibition of the work of German artist Joseph Beuys (1921-1986), one of the most significant European artists of the second half of the 20th century, whose thinking was guided by the conviction that the only way to save humanity was through the reactivation of the artistic capacity of human beings, "every man is an artist," he said. The original exhibition was presented at the Institute for Foreign Relations in Stuttgart, Germany, curated by Adriani, Beuys' biographer in 1989. On display were drawings, prints and objects by the conceptual artist. The Mexican version was curated by Cuauhtémoc Medina and was exhibited on the third floor of the Museum.

It was one of the most successful exhibitions, with a large public on opening day and an extensive program of parallel activities. The artist Eduardo Abaroa, who at the time was doing his social service at the museum, curated together with Medina the cycle of videos of Beuys' actions that were shown at the Goethe Institute.

The exhibition poster and the catalog were the same as those of the original exhibition; in the case of the former, a strip was added to adapt the dates and the title in Spanish; in the case of the catalog, a dust jacket was printed for publication in English and an addendum publication with the texts and list of works in Spanish was added.

Perla Krauze. *Moorings of light and silence*, MACG, October 1995. Videocatalog of the exhibition
19'32"
MACG Documentation Center

Semefo Group. *Lavatio Corporis*, MACG, May 1994. Videocatalog of the exhibition
16'57"
MACG Documentation Center

Enrique Ježik. *Observations*, MACG, October 1995 Videocatalog of the exhibition
17'44"
MACG Documentation Center

José Bedia. *Brevísima relación de la destrucción de las Indias*, MACG, September 1992. Videocatalog of the exhibition
22'05"
MACG Documentation Center

TRAZAR UNA DOBLE VOCACIÓN SYLVIA PANDOLFI EN EL CARRILLO GIL

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FLOOR 1

MACG COLLECTION is dedicated to exhibiting revisions of the collection on a permanent basis and through invitations to curators from different disciplines.

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