

# TRACING A DOUBLE VOCATION

## SYLVIA PANDOLFI AT CARRILLO GIL

08 SEP 23  
26 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**

*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**

*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**

*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



**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

**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



**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 MACOTELEA

*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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