

EL MISMO RÍO

LAUREANA TOLEDO

16 DIC 23
12 MAY 24



MACG COLECCIÓN



THE DIFFERENT WORKS, IMAGES AND ASSOCIATIONS GATHERED IN THIS EXHIBITION

make up a series of echoes through which Mexico's social struggles, injustices and prevailing prejudices seem to reverberate in an almost identical way, like an infinite canon. Aesthetics repeat themselves; photography portrays reality, painters and filmmakers are mirrored in those images that speak of renewing energies that sometimes appear to stagnate, recede, rhyme, move forward like a train that maneuvers in its long journey on the parallel lines of its tracks.

Upon reviewing the Museo de Arte Carrillo Gil's collection, I found various themes present in my explorations as an artist that coincide with those addressed in several pieces of the collection, especially in my most recent work, in which I refer to the circularity of history, the repetition of certain events derived from colonialism in a recycled version, how we learn from these mistakes (or not) and the insertion of certain historical events into popular culture's torrent in the form of images, songs, heroes and antiheroes, myths and *clichés*. Also, when seeing the works of the collection, particularly those of Siqueiros and Orozco, I was reminded of a series of classic 20th-century photographs, some taken parallel to the events that occurred, some showing the same reality the painters speak of, although years apart. Thus, based on a rich collection of painting, drawing and engraving, I set out to make sense of these possible parallel lines, comparing similar themes and forms with public collections such as the ones from the *Museo Nacional de Arte*, the *Museo de Arte Moderno*, the *Sistema Nacional de Fototecas*, the *Centro de la Imagen*, the *Centro Fotográfico Álvarez Bravo* in Oaxaca, and the private collections of Isabel and Agustín Coppel, the Televisa Foundation, and the personal archives of colleagues.

The ominous relevance of images captured or represented almost a century ago is overwhelming, as we continue to face social injustice, racial prejudices, uprisings and armed conflicts, displaced victims, and, from a more encouraging perspective, we still find glimpses of hope in every individual who forms a community in resistance, or the change in position of certain marginalized collectives that resurge in their struggle. And so, it begins again. With different clothes, much time in between and other specific contexts, but always fighting against a greater, oppressive force that tells us who we must be and how we must behave.

Just like the parallel tracks of a train only come together in the illusion of the horizon, or the illusion that every time we step into a river it is the same, let's imagine there is a way out of these *rhyming* stories and situations, and that art can offer a reading of history that doesn't condemn us to repeat it.

Laureana Toledo

WORKS

DAVID ALFARO SIQUEIROS

Cuauhtémoc (sketch), 1950

Crayon on paper

127.5 x 188 x 6 cm

Collection SC / INBAL / MACG

DAVID ALFARO SIQUEIROS

Two Women by the Track, 1930

Woodcut

17.4 x 19.1 cm

Collection SC / INBAL / MACG



DAVID ALFARO SIQUEIROS

Explosion in the City, 1935

Pyroxylin on wood

95.5 x 80.5 x 7.5 cm

Collection SC / INBAL / MACG

The representation, the staging as homage, mockery, parody. To pretend. To imitate.

All of them, curious ways of diverting the direct gaze.

I imagine a Greek tragedy, where, upon the death of a character, there is a second enactment of the death to prevent the event from being traumatic for the audience. First as a tragedy, unable to move on to the moment of farce. The initial occurrence is overwhelming. Subsequent times only serve to soften our surprise. The repetition of images can help dilute the impact of a first impression. The dilution of the original act diminishes the significance of crucial events. It seems as though we are stuck in tragedy, with events repeating almost like a carbon copy.

Stuck machinery, wearing out, wearing out.

DAVID ALFARO SIQUEIROS

The Hyena over Latin America, n/d

Lithograph

48 x 32.5 cm

Collection SC / INBAL / MACG

DAVID ALFARO SIQUEIROS

Pedregal, 1946

Pyroxylin on Masonite

138.4 x 163 x 8 cm

Collection SC / INBAL / MACG



DAVID ALFARO SIQUEIROS

Torment of Cuauhtémoc (sketch), 1950

Pencil on paper

126 x 187 x 6.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Affliction, 1929

Lithograph

36.3 x 29.7 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Aristocratic Dance, 1926-28

Ink on paper

31.5 x 45.2 cm

Collection SC / INBAL / MACG

Nobody discovered us, we were already here. We were here and they arrived. Nobody called them, but they came. We had to forget, we had to learn everything all over again. They didn't learn much. They destroyed almost everything. Nobody here asked to be conquered, to be plundered; we did what we could with what they left us. That is how we rebelled and resisted. They didn't civilize us, they colonized us. They did not discover us, we already existed.

Conquest and dispossession are imprinted in the Mexican identity. We are children of la Malinche, as Octavio Paz said, children of la chingada, she who was abused, she who was here and from whom everything was taken away. That is our misfortune. That is what those of us who were here are made of. But the return was already predicted, and we believed in it. Our thing was to believe in the return, and from there we developed an identity. Or at least we tried, several times.

JOSÉ CLEMENTE OROZCO

Garbage Dump, 1935

Lithograph

39.5 x 45.2 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Drunks, 1935

Lithograph

35 x 49.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Hanged Man, 1926-28

Ink on paper

42 x 30.4 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Dead Child, 1925-28

Oil on canvas

68 x 77.5 x 5.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Reactionary, 1926-28

Ink on paper

32.5 x 48.6 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Wounded, 1928

Ink on paper

31.2 x 48 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Flag, 1928

Lithograph

40 x 57.7 cm

Collection SC / INBAL / MACG

**JOSÉ CLEMENTE OROZCO**

The Battle, 1928

Ink on paper

32.5 x 50.2 cm

Collection SC / INBAL / MACG

My maternal grandfather, the psychoanalyst Santiago Ramírez, used to say “Sometimes we repeat to avoid remembering, and other times we remember to avoid repeating. Memory can be a defense against evidence, and vice versa, experience can be a defense against memory.” This is how individual traumas are unlocked, how we try to change our own narrative. It suddenly clicks.

Psychoanalysis is lengthy, and often we find ourselves circling the same story until, at a certain point, the repetition shatters, shifting our narrative. Structures collapse. It’s what we do to destabilize.

Something different is always said in repetition, something always changes in repetition. As in Heraclitus’ aphorism that states that no one can cross or enter the same river twice, because neither the water nor ourselves are the same. However, it is still us and our repetitions, our footsteps, and the same shortcuts back and forth, the same river.

**JOSÉ CLEMENTE OROZCO**

The White House, 1925-28

Oil on canvas

83.5 x 98 x 6.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Farewell, 1928

Lithograph

40 x 57.3 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Rearguard, 1929

Lithograph

40 x 57.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Masses, 1935

Lithograph

40.5 x 50 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Lynching, 1930

Lithograph

40.3 x 28 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Crouched Ones, 1948

Charcoal on paper

95 x 127.8 x 2.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Dead, 1931

Oil on canvas

136 x 115.8 x 6.5 cm

Collection SC / INBAL / MACG



JOSÉ CLEMENTE OROZCO

The Teules II, 1947

Tempera on paper

34.4 x 50.7 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Demonstration, 1935

Lithograph

37.9 x 57 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Mexican Woman, 1929

Lithograph and drypoint

40.9 x 32.2 cm

SC Collection / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Women, 1935

Lithograph

40 x 57.4 cm

Collection SC / INBAL / MACG



JOSÉ CLEMENTE OROZCO

Peaks Landscape, 1943

Tempera on compressed wood

125 x 146 x 7.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Mexican Landscape, 1929-30

Lithograph

39.5 x 58 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Mexican Town, 1929-30

Lithograph

40 x 56.8 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

Snakes, 1945

Drypoint on paper

22 x 29 cm

Collection SC / INBAL / MACG



JOSÉ CLEMENTE OROZCO

Tourists and Aztecs, 1935

Lithograph

38.2 x 56.5 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

In the Hills, 1926-28

Ink on paper

41.2 x 55 cm

Collection SC / INBAL / MACG

JOSÉ CLEMENTE OROZCO

The Executed, 1926-28

Ink on paper

39.7 x 51.7 cm

Collection SC / INBAL / MACG



JOSÉ CLEMENTE OROZCO

The Requiem, 1928

Ink on paper

33.3 x 44.3 cm

SC Collection / INBAL / MACG

JOSÉ CLEMENTE OROZCO

War, 1926-28

Ink on cardboard

35 x 48 cm

Collection SC / INBAL / MACG

FERNANDO CASTRO PACHECO

Carrillo Puerto, Symbol of the Southeast Revolution. (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

40 x 27 cm

Collection SC / INBAL / MACG

FERNANDO CASTRO PACHECO

The Yankee Intervention. April 21, 1914. (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

27 x 40 cm

Collection SC / INBAL / MACG

The representation, the staging as homage, mockery, parody. To pretend. To imitate.

All of them, curious ways of diverting the direct gaze.

I imagine a Greek tragedy, where, upon the death of a character, there is a second enactment of the death to prevent the event from being traumatic for the audience. First as a tragedy, unable to move on to the moment of farce. The initial occurrence is overwhelming. Subsequent times only serve to soften our surprise. The repetition of images can help dilute the impact of a first impression. The dilution of the original act diminishes the significance of crucial events. It seems as though we are stuck in tragedy, with events repeating almost like a carbon copy.

Stuck machinery, wearing out, wearing out.

JESÚS ESCOBEDO

Revolutionary Workers. (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

40 x 27 cm

Collection SC / INBAL / MACG

ARTURO GARCÍA BUSTOS

The Discontent of the Peasants. They Get Their Response. (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

27 x 40 cm

Collection SC / INBAL / MACG

ARTURO GARCÍA BUSTOS

The Industrialization of the Country. (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

40 x 27 cm

Collection SC / INBAL / MACG

LEOPOLDO MÉNDEZ

Land Stripping from the Yaquis (Don Porfirio's army in the service of Yankee companies). (From the folder: *Print of the Mexican Revolution*), 1947

Linoleum engraving

27 x 40 cm

Collection SC / INBAL / MACG

LEOPOLDO MÉNDEZ

Hunger in Mexico City, 1914-1915. (From the portfolio: *Print of the Mexican Revolution*), 1947

Linoleum engraving

27 x 40 cm

Collection SC / INBAL / MACG

MARIANO PAREDES

Untitled. (From the portfolio: *20 Prints by Mariano Paredes*), n/d

Linoleum engraving

32 x 25 cm

Collection SC / INBAL / MACG

EVERARDO RAMÍREZ FLORES

Much Pulque and Little Ink, the Method of Porfirian Caciquismo.
(From the portfolio: *Print of the Mexican Revolution*), 1947
Linoleum engraving
27 x 40 cm
Collection SC / INBAL / MACG

ALFREDO ZALCE

The Porfirian Dictatorship Demagogically Exalts the Indigenous.
1910. (From the portfolio: *Print of the Mexican Revolution*), 1947
Linoleum engraving
27 x 40 cm
Collection SC / INBAL / MACG

FRANK MASTRO

Untitled, 1949
Silver gelatin print
26 x 20 cm
Roberto Donis Fund / Toledo Collection of the CFMAB

HÉCTOR GARCÍA

The Five Devils of the Circus, n/d
Silver gelatin print
27 x 21 cm
Roberto Donis Fund / Toledo Collection of the CFMAB

HÉCTOR GARCÍA

Untitled, n/d
Silver gelatin print
13 x 18 cm
Roberto Donis Fund / Toledo Collection of the CFMAB

HÉCTOR GARCÍA

Untitled, 1957
Silver gelatin print
21 x 27 cm
Roberto Donis Fund / Toledo Collection of the CFMAB

UNKNOWN AUTHOR

Untitled, 1957
Silver gelatin print
27 x 21 cm
Roberto Donis Fund / Toledo Collection of the CFMAB

MASSART G.Y.

Ballet León Escobar, n/d
Silver gelatin print
Roberto Donis Fund / Toledo Collection of the CFMAB

ENIAC MARTINEZ

The Conquest Game, 1989
Silver gelatin print
28 x 35 cm
Toledo Collection of the CFMAB

Repetition helps us to learn, to memorize dates and historical events. Reiteration embeds us with images, concepts, and ideologies at a deep level, difficult to untie. Whose narrative is it? Who classifies? Who reifies?

How do we resist? How do we desist?

History does not repeat itself, but it often rhymes. In hendecasyllables, with perfect metrics. This is why what happens in our moment seems known to us, already seen. Already lived. Already suffered. Familiar.

ENIAC MARTINEZ

Halloween, 1989
Silver gelatin print
40 x 50 cm
Toledo Collection of CFMAB

ENIAC MARTINEZ

The Conquest Game, 1990
Silver gelatin print
28 x 35 cm
Toledo Collection of CFMAB

ENIAC MARTINEZ

Roofers, North San Diego County, 1989
Silver gelatin print
28 x 36 cm
Toledo Collection of CFMAB

SOTERO CONSTANTINO JIMÉNEZ

Untitled, ca. 1930
Silver gelatin print
13.2 x 8.6 cm
Toledo Collection of CFMAB

SOTERO CONSTANTINO JIMÉNEZ

Untitled, ca. 1930-1940
Silver gelatin print
13.7 x 8.7 cm
Toledo Collection of CFMAB

UNKNOWN AUTHOR

Untitled, 1962
Silver gelatin print
12.8 x 17.8 cm
Roberto Donis Fund / Toledo Collection of CFMAB

HERMANOS MAYO

The Sun's Audience Grabbing Pesos Thrown by the Plane in Soccer, 1950
Silver gelatin print
12.1 x 16.7 cm
Roberto Donis Fund / Toledo Collection of CFMAB

UNKNOWN AUTHOR

Untitled, n/d
Silver gelatin print
8.7 x 13.9 cm
Roberto Donis Fund / Toledo Collection of CFMAB

UNKNOWN AUTHOR

Untitled, n/d
Silver gelatin print
6.8 x 10.2 cm
Roberto Donis Fund / Toledo Collection of CFMAB

UNKNOWN AUTHOR

Untitled, n/d
Silver gelatin print
9 x 16.1 cm
Roberto Donis Fund / Toledo Collection of CFMAB

UNKNOWN AUTHOR

Untitled, n/d
Silver gelatin print
13.8 x 8.7 cm
Roberto Donis Fund / Toledo Collection of CFMAB

JESÚS GONZÁLES N

Untitled, 1976
Silver gelatin print
12.8 x 20.2 cm
Roberto Donis Fund / Toledo Collection of CFMAB

SOTERO CONSTANTINO JIMÉNEZ

Untitled, ca. 1930
Silver gelatin print
13.8 x 6.6 cm
Toledo Collection of CFMAB

TINA MODOTTI

Woman with Flag, ca. 1928
Black and white photograph
40.64 x 30.48 cm
CIAC A.C.

JUAN RULFO

The Juan Rulfo Portfolio, 1940-1955
Woman, Apan, Hidalgo
Women and Musicians, Apan, Hidalgo
Women, Apan, Hidalgo
Mixe Child, Oaxaca
Remains of San Juan Parangaricutiro after the eruption of the Paricutin Volcano
5/15 photographs, silver gelatin prints
49 x 39.2 cm each
CIAC A.C.

HÉCTOR GARCÍA

Christmas on the Street, 1968
Silver gelatin print
53 x 40 cm
CIAC A.C.

MANUEL ÁLVAREZ BRAVO

Cemetery, n/d
Silver gelatin print
17 x 24 cm
CIAC A.C.

MARIANA YAMPOLSKY

Young Mother, 1986
Silver gelatin print
11 x 14 cm
CIAC A.C.

HÉCTOR GARCÍA

Salón México, 1953
Silver gelatin print
27.9 x 35.6 cm
CIAC A.C.

ENRIQUE METINIDES

Untitled (Young cyclist dead lying with an audience), 1958
Black and white photograph
50.8 x 60.96 cm
CIAC A.C.

ENRIQUE METINIDES

Untitled (Regis Hotel earthquake, Mexico City), 1985
C-type print
50.8 x 60.96 cm
CIAC A.C.

IRVING PENN

Metal Pieces, 1980
Platinum-palladium print
40.6 x 60.9 cm
CIAC A.C.

KATI HORNA

L'enfance (Childhood), 1938
Silver gelatin print
25 x 20 cm
CIAC A.C.

MARIANA YAMPOLSKY

Three Generations, n/d
Silver gelatin print
40.64 x 50.8 cm
CIAC A.C.

NACHO LÓPEZ

Markets, ca. 1950
Silver gelatin print
20.1 x 18.7 cm
Colección SC / INBAL / MAM

JUAN GUZMÁN

Chamulas carrying "the chairs of the road." San Juan Chamula, Mexico, n/d
Vintage silver gelatin print
20.4 x 25.2 cm
Colección SC / INBAL / MAM

MANUEL ÁLVAREZ BRAVO

The Newlyweds of Loma Bonita, 1964
Silver gelatin print
17.9 x 23.8 cm
Collection SC / INBAL / MAM

MANUEL ÁLVAREZ BRAVO

The Dreamer, 1931
Silver gelatin print
18.8 x 24 cm
Collection SC / INBAL / MAM

FRANCISCO MATA

Halt! (Zinacatlán, Chiapas), 1993
Silver gelatin print
48.6 x 32.8 cm
Collection SC / INBAL / MAM

LÁZARO BLANCO

The Hand (Morelos), 1974
Silver gelatin print
18.5 x 18.5 cm
Collection SC / INBAL / MAM

MANUEL ÁLVAREZ BRAVO

Angel of the Tremor, 1957
Silver gelatin print
19.1 x 24.1 cm
Collection SC / INBAL / MAM

MARIANA YAMPOLSKY

Tombs (Santa Cruz, Oaxaca), 1991
Silver gelatin print
40.6 x 50.8 cm
Collection SC / INBAL / MAM

ARMANDO SALAS PORTUGAL

Untitled (Volcán Paricutín), 1948
Period print in silver gelatin, oil illuminated
27 x 34 cm
Collection SC / INBAL / MAM

ROBERT MAPPLETHORPE

Gun Blast, 1985
Photogravure
36 x 26.5 cm
Collection and Archive of Fundación Televisa

CHARLES B. WAITE

Catacombs of Guanajuato, ca. 1900
Period print. Aristotype
12.7 x 20.5 cm
Collection and Archive of Fundación Televisa

UNKNOWN AUTHOR

American Tourists Visiting the Spot Where Maximilian Was Shot, from the album Old Mexico, ca. 1890
Period print. Albumen
17.7 x 24.2 cm
Collection and Archive of Fundación Televisa

MARCO ANTONIO CRUZ

7:40 am, Edificio Nuevo León, Nonoalco-Tlatelolco, Mexico City, September 19, 1985
Silver gelatin print
21 x 31.5 cm
Collection and Archive of Fundación Televisa

HERMANOS MAYO

Dead Worker and Mother (Mexico City, 1952. May 1st Demonstration), 1952
Silver gelatin print
27.9 x 35.6 cm
Collection SC / INBAL / MUNAL

HERMANOS MAYO

Testimonies of a Shootout (Mexico City, May 1st Demonstration), 1952
Silver gelatin print
27.9 x 35.6 cm
Collection SC / INBAL / MUNAL

UNKNOWN AUTHOR

Untitled (Eisenstein filming with Tehuanas), ca. 1931
Silver gelatin print on barite fiber support
11.3 x 16.2 cm
Collection SC / INBAL / MUNAL

UNKNOWN AUTHOR

Untitled (Grigory Alexandrov with indigenous woman in front of the camera in Tehuantepec), ca. 1931
Silver gelatin print on barite fiber support
11.3 x 8.1 cm
Collection SC / INBAL / MUNAL

LOLA ÁLVAREZ BRAVO

The Duel, 1950
Silver gelatin print on fiber paper
18.7 x 24 cm
Collection SC / INBAL / MUNAL

LOLA ÁLVAREZ BRAVO

Air Sirens (Advertisement for Olivetti), 1958
Silver gelatin print
14.2 x 18.4 cm
Collection SC / INBAL / MUNAL

LOLA ÁLVAREZ BRAVO

Indifference, 1945
Silver gelatin print
24.2 x 18.8 cm
Collection SC / INBAL / MUNAL

LOLA ÁLVAREZ BRAVO

Slaughterhouse, 1955
Silver gelatin print on barite paper
19.1 x 17.5 cm
Collection SC / INBAL / MUNAL

UNKNOWN AUTHOR

Untitled (Elderly man with hat on horse next to agave), 1917
Silver gelatin print
8.3 x 10.8 cm
Collection SC / INBAL / MUNAL

LOLA ÁLVAREZ BRAVO

The Bath, 1940
DOP on fiber paper
20.2 x 25.3 cm
Collection SC / INBAL / MUNAL

LOLAÁLVAREZ BRAVO

Computer I, 1954

Silver gelatin print on barite paper

24.6 x 17.6 cm

Collection SC / INBAL / MUNAL

LOLAÁLVAREZ BRAVO

Northern Spinnings I, 1944

Silver gelatin print

11.2 x 22.8 cm

Collection SC / INBAL / MUNAL

LOLAÁLVAREZ BRAVO

In Its Own Prison (11 AM), 1950

Silver gelatin print on fiber paper

18.5 x 22 cm

Collection SC / INBAL / MUNAL

ARMANDO SALAS PORTUGAL

The Flight (Costa de Jalisco), 1959

Silver gelatin print

53.8 x 63.8 cm

Collection SC / INBAL / MUNAL

MARCO ANTONIO CRUZ

Guatemalan Workers, Chiapas, Mexico, 1988

Silver gelatin print

27.4 x 35.1 cm

Collection SC / Centro de la Imagen

MARCO ANTONIO CRUZ

A Young Couple Awaits to Be Hired by Coffee Farm Recruiters,

Unión Juárez, Chiapas, 1989

Silver gelatin print

50.4 x 40.4 cm

Collection SC / Centro de la Imagen

MARCO ANTONIO CRUZ

Peasants Imprisoned for Land Struggle, Acatlán, Puebla, Mexico, 1982

Silver gelatin print

27.7 x 35.4 cm

Collection SC / Centro de la Imagen

MARCO ANTONIO CRUZ

Untitled (Sierra Norte, Puebla, Mexico), 1993

Silver gelatin print

27.8 x 35.4 cm

Collection SC / Centro de la Imagen

MARCO ANTONIO CRUZ

Road from San Marcos, Guatemala, to the Mexican municipality of Unión Juárez. Groups of 20 to 80 workers walk for hours or days from their communities, Chiapas, Mexico-Guatemala border, 1989

Silver gelatin print

40.4 x 50.4 cm

Collection SC / Centro de la Imagen

AGUSTÍN VÍCTOR CASASOLA

Untitled (Detained Homosexual), n.d.

Silver gelatin print

27.7 x 17.4 cm

Collection SC / Centro de la Imagen

YOLANDA ANDRADE

Dancer at 13 Azteca, 1979

Silver gelatin print

20.3 x 25.2 cm

Collection SC / Centro de la imagen

LOURDES GROBET

Untitled, n.d.

Silver gelatin print

20.3 x 25.4 cm

Collection SC / Centro de la Imagen

LOURDES GROBET

IV (From the series *La doble lucha*), 1981

Silver gelatin print

20.3 x 25.2 cm

Collection SC / Centro de la Imagen

LOURDES GROBET

"... and those from Mexico, in *Indio Lucas*", 1978

Silver gelatin print

61 x 50.5 cm

Collection SC / Centro de la Imagen

LOURDES GROBET

Chinga a tu madre, 1978

Silver gelatin print

34.8 x 33 cm

Collection SC / Centro de la Imagen

FABRIZIO LEÓN

Football Encounter Mexico vs Germany..., Mexico City, 1986

Silver gelatin print

27.5 x 35 cm

Collection SC / Centro de la Imagen

FABRIZIO LEÓN

Untitled (Construction Workers...), 1988-1989

Silver gelatin print

27.4 x 35 cm

Collection SC / Centro de la Imagen

FABRIZIO LEÓN

Eviction of Farmers and Teacher, Tuxtla Gutiérrez, Chiapas, Mexico, 1985

Silver gelatin print

27.8 x 35.2 cm

Collection SC / Centro de la Imagen

FABRIZIO LEÓN

Popular Funeral, El Belvedere, 1986

Silver gelatin print

40.5 x 50.7 cm

Collection SC / Centro de la Imagen

FABRIZIO LEÓN

Untitled, n.d.
Silver gelatin print
27.6 x 35.2 cm
Collection SC / Centro de la Imagen

FRANCISCO MATA ROSAS

Juárez Metro Station (explosion of a...), Mexico City, 1987
Silver gelatin print
40.4 x 50.4 cm
Collection SC / Centro de la Imagen

FRANCISCO MATA ROSAS

Untitled (Chimalhuacán, State of Mexico), 1988
Silver gelatin print
27.6 x 35.3 cm
Collection SC / Centro de la Imagen

FRANCISCO MATA ROSAS

Mother Jones, Mexico City, n.d.
Silver gelatin print
27.8 x 35.3 cm
Collection SC / Centro de la Imagen

ELSA MEDINA

Untitled (Mexico City), 1987
Silver gelatin print
35.2 x 27.5 cm
Collection SC / Centro de la Imagen

ELSA MEDINA

Untitled (Acapulco), 1994
Silver gelatin print
39.9 x 50 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Untitled (Psychiatric Hospital Doctor Samuel Ramírez Moreno), 1993
Silver gelatin print
40.4 x 50.5 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Untitled (Chiapas), n.d.
Silver gelatin print
40.3 x 50.3 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Children from Chiapas (Children of the EZLN), 1994
Silver gelatin print
40.4 x 50.5 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Central de Abastos, Mexico City, 1990
Silver gelatin print
27.7 x 35.3 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Untitled (Aguascalientes), 1994
Silver gelatin print
40.4 x 50.5 cm
Collection SC / Centro de la Imagen

RAÚL ORTEGA

Untitled (Aguascalientes) 1994
Silver gelatin print
40.5 x 50.5 cm
Collection SC / Centro de la Imagen

ÁNGELES TORREJÓN

Untitled (Chiapas), 1999-2000
Silver gelatin print
32.8 x 48.3 cm
Collection SC / Centro de la Imagen

ÁNGELES TORREJÓN

Chalco Networks, Chalco, State of Mexico, 1990
Silver gelatin print
35.5 x 27.7 cm
Collection SC / Centro de la Imagen

NACHO LÓPEZ

Lecumberri Penitentiary. Hands at the door of a punishment cell asking for a cigarette, 1950
Inkjet on Luster semigloss
28 x 35.5 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

People ascending stairs in a metro station, 1976-77
Inkjet on Luster semigloss
20 x 25 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

The Learned Men (Film frame), 1972
Inkjet on Luster semigloss
20 x 25 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

Inmates making balls in a workshop, ca. 1955
Inkjet on Luster semigloss
20 x 25 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

High-tension tower, ca. 1965
Inkjet on Luster semigloss
20 x 25 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

Electric Power Tower, ca. 1965
Inkjet on Luster semigloss
20 x 25 cm
Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

Overalls hanging from a window, ca. 1965

Inkjet on Luster semigloss

20 x 25 cm

Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

Electric Power Tower, ca. 1965

Inkjet on Luster semigloss

20 x 25 cm

Collection SC / INAH / Sistema Nacional de Fototecas

NACHO LÓPEZ

Electric Power Tower, ca. 1965

Inkjet on Luster semigloss

20 x 25 cm

Collection SC / INAH / Sistema Nacional de Fototecas

1946

Monthly magazine in defense of social progress in Mexico, Year II, No.3, Mexico, February 1946, 30p.

Cover image: Manuel Álvarez Bravo

37.1 x 30 x .3 cm

Collection SC / INBAL / SAPS

ARCHIVO CASASOLA

Members of the Villista movement murdered by nochistlenses, in the foreground: the corpse of Lieutenant Colonel Leopoldo Arenal, father of Angélica Arenal, Siqueiros' wife, July 3, 1913.

Silver gelatin print

18 x 22 cm

Collection SC / INBAL / SAPS

HERMANOS MAYO

Luis Morales, militant of the Communist Youth of the PCM, killed by the police in the May Day demonstration, Mexico City, May 1952

Silver gelatin print

Image intervened by David Alfaro Siqueiros

14.3 x 17.5 cm

Collection SC / INBAL / SAPS

UNKNOWN AUTHOR

Epitacio Mendoza, collaborator of David Alfaro Siqueiros, posing for the segment of the dead worker, for the mural "For a complete social security and for all Mexicans," Hospital de la Raza, Mexico City, 1951

Silver gelatin print

17.7 X 12.9 cm

Collection SC / INBAL / SAPS

FRANCISCO MATA

Homo Sapiens, Tijuana, Baja California (From the series *La Línea*), 2018

Giclée print

105 x 70 cm

Courtesy of the artist

FRANCISCO MATA

Fragments of history, Rancho Nuevo, Chiapas (From the series *Zapatista Uprising*), 1994

Giclée print on cotton paper

72 x 87 cm

Courtesy of the artist

GABRIEL FIGUEROA

Indianilla Station (stills from the movie *Una Golfa*), 1957

Giclée print

48 x 60 cm

Courtesy of the artist

GABRIEL FIGUEROA

Two women by the sea (stills from the movie *La Perla*), 1945

Giclée print

48 x 60 cm

Courtesy of the artist

GABRIEL FIGUEROA

Portrait of Jaibo (stills from the movie *Los Olvidados*), 1950

Giclée print

48 x 60 cm

Courtesy of the artist

YURIRIA PANTOJA

Flowers and Bandanas (From the series *Reality, Chiapas, Mexico*), 1998

28 x 35.5 cm

Inkjet on Luster semigloss

Courtesy of the artist

YURIRIA PANTOJA

A Window of Reality (From the series *Reality, Chiapas, Mexico*), 1998

28 x 35.5 cm

Inkjet on Luster semigloss

Courtesy of the artist

ANDREA MURCIA

Bárbara 8M, 2021

Inkjet on Luster semigloss

28 x 35.5 cm

Courtesy of the artist

ANDREA MURCIA

28s for the decriminalization of abortion, 2022

Inkjet on Luster semigloss

28 x 35.5 cm

Courtesy of the artist

FEDERICO GAMA

Untitled (From the series *Punks in Black and White*), 1989

Inkjet on Luster semigloss

28 x 35.5 cm

Courtesy of the artist

LAUREANA TOLEDO

Bags, 2013

Giclée print on Hahnemühle paper

150 x 150 cm

Courtesy of the artist



LAUREANA TOLEDO

Death in the Industry!, 2013

Silver gelatin print

40.6 x 50.8 cm

Courtesy of the artist

LAUREANA TOLEDO

Dumpster III, 2013

Giclée print on Hahnemühle paper

38.5 x 27 cm

Courtesy of the artist

LAUREANA TOLEDO

Migrants, 2013

Giclée print on Hahnemühle paper

58 x 77 cm

Courtesy of the artist

LAUREANA TOLEDO

Vultures, 2013

Giclée print on Hahnemühle paper

53 x 63 cm

Courtesy of the artist

LAUREANA TOLEDO

Migratory Patterns XXI, 2020

Intervened photograph, décollage

20 x 25 cm

Courtesy of the artist

LAUREANA TOLEDO

Order and Progress, 2013

Single-channel video installation

16' 32"

Photography: Andrés León Becker

Music: Natalia Pérez Turner

Courtesy of the artist



LAUREANA TOLEDO

The Horse, 2015-2016

Looping video

7' 16"

Music: Mick Jones

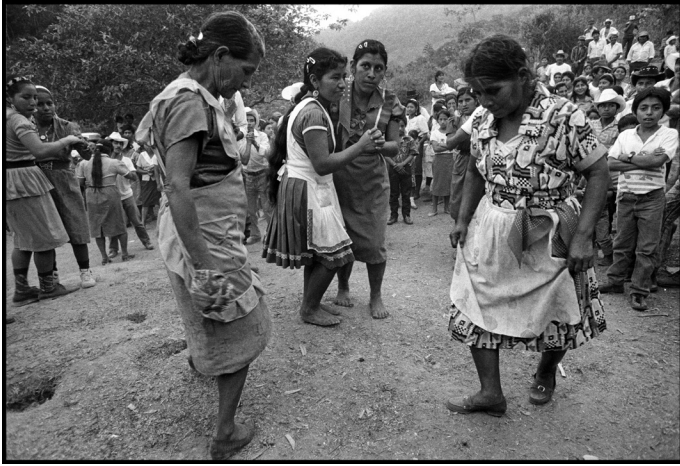
Courtesy of the artist

Both videos presented in this exhibition submit a reflection on the colonial ways that have prevailed in the Isthmus of Tehuantepec, starting with the construction of the trans-isthmus train, and the similarity that currently exists with certain notions of progress, such as the wind farms that fill the landscape.

What at that time were good intentions disguised as a train, ended up turning into dangerous passages, land speculation, oil exploitation at the hands of the English and, eventually, the abandonment of the region. Nowadays, these interests are reappearing, together with the foreign wind energy, economic poles, and the flow of all kinds of merchandise through these same tracks.

Seeking to avoid well-known catastrophes, the video *Caballo* plays with photographic grain to question what happened then and what is happening now. It would seem that the problems are nearly the same, and that we have already seen that movie: the one about rampant migration, abandoned trains, vultures soaring through the sky and refinery chimneys spitting fire.

These videos aim to point out past mistakes, in the hope that they will not happen again



ÁNGELES TORREJÓN

Zapatista Celebration, Chiapas Jungle, 1995

Inkjet print on Luster semigloss

28 x 35.5 cm

Courtesy of the artist

ÁNGELES TORREJÓN

Zapatista Community, Chiapas Jungle, 1995

Inkjet print on Luster semigloss

28 x 35.5 cm

Courtesy of the artist

ÁNGELES TORREJÓN

Ceiba (Zapatista Exodus), Mountain in the Chiapas Jungle, 1995

Luster semigloss print

28 x 35.5 cm

Courtesy of the artist

What we need to search for and find, what we need to hone and perfect into a magnificent, shining thing, is a new kind of politics. Not the politics of governance, but the politics of resistance. The politics of opposition. The politics of forcing accountability. The politics of slowing things down. The politics of joining hands across the world and preventing certain destruction. In the present circumstances, I'd say that the only thing worth globalizing is dissent.

Arundhati Roy

For nothing is fixed, forever and forever and forever, it is not fixed; the earth is always shifting, the light is always changing, the sea does not cease to grind down rock. Generations do not cease to be born and we are responsible to them because we are the only witnesses they have.

The sea rises, the light fades, lovers cling to each other, and children cling to us. The moment we cease to hold each other, the moment we break faith with one another, the sea engulfs us and the light goes out.

James Baldwin

On the one hand, the wounds are flowers, pledges of resurrection; on the other, they are a reiteration that life is the sorrowful mask of death.

Octavio Paz

When all is said, what remains to be said is the disaster. Ruin of words, demise writing, faintness faintly murmuring: what remains without remains (the fragmentary).

Maurice Blanchot

In permanent conflict with its history, in perennial distress and tension, it will have to produce wonderful artworks, about pain and joy. Anguish is one of the greatest engines that move human beings and culture, hence its expression will be rich, when it cries, or when it compulsively seeks a kind of joy that has always been denied.

Santiago Ramírez

The trouble is that once you see it, you can't unsee it. And once you've seen it, keeping quiet, saying nothing, becomes as political an act as speaking out. There's no innocence. Either way, you're accountable.

Arundhati Roy

*He who was living is now dead.
We who were living are now dying.
With a little patience.*

T.S. Elliot

EL MISMO RÍO

Curatorship

Laureana Toledo

Acknowledgments

El MACG y la curadora agradecen a los artistas Ángeles Torrejón, Federico Gama, Francisco Mata y Gabriel Figueroa, así como al Centro de la Imagen, Centro Fotográfico Manuel Álvarez Bravo, Colección Isabel y Agustín Coppel, Fundación Televisa, Museo de Arte Moderno, Museo Nacional de Arte, Sala de Arte Público Siqueiros y Sistema Nacional de Fototecas, sin los cuales no hubiera sido posible llevar a cabo esta exposición.

FLOOR 1

MACG COLECCIÓN

Year-long reviews of the collection through the eyes of guest curators from different disciplines

Cover image:

José Clemente Orozco, *Los teules II*, 1947.

Colección SC /INBAL / MACG

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