

DOCUMENTING A DUAL VOCATION SYLVIA PANDOLFI AT CARRILLO GIL

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MACG ACTUAL



DURING HER TIME AS DIRECTOR OF THE MUSEO DE ARTE CARRILLO GIL (1984-1998)

Sylvia 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. To document the exhibition projects carried out during this period, a series of video catalogs were produced with interviews with artists and curators. This format was innovative at the time and emerged as a solution to the costs involved in publishing printed catalogs. On the other hand, the new art media, such as installation, video art and performance, required showing the work processes and the making of the works, which is why video, a medium that was beginning to be used more frequently in Mexico, was presented as the ideal solution.

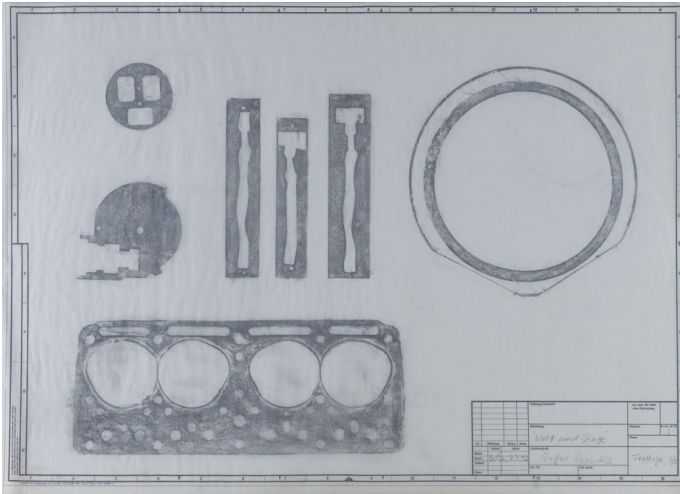
The video catalogs were produced in the museum's editing and post-production studio and were available for purchase at the museum bookstore along with a printed interview and a series of slides. The first video catalog was made for the exhibition "Raffael Rheinsberg. Reciclaje. La transformación de las cosas" (January 15 - February 19, 1992), under the direction of Álvaro Vázquez Mantecón. The exhibition reflected on contemporary archeology, proposing the study of garbage and other waste in order to study the present-day man. The German artist traveled around Mexico City to create the pieces for the exhibition, the process was as important as the display of the final result of the pieces in the exhibit room.

After that production, the next ones were: Adolfo Patiño. Animismos (June 3 - July 22, 1992); José Bedia. Brevísima relación de la destrucción de las Indias (September 9 - November 4, 1992); Felipe Ehrenberg. Pretérito imperfecto (November 18, 1992 - January 17, 1993); and Luis Camnitzer. Los San Patricios (July 22 - September 1, 1993).

The MACG's Documentation Center presents a selection of recently digitalized and restored video catalogs, which show the richness of the museum's program during this period.

Lorena Botello

PERMANENT EXHIBITION



RAFFAEL RHEINSBERG

Welt und dinge (the world and things), 1992

Graphite on albanene paper

SC/INBAL/MACG Collection

DISPLAY AND DISSEMINATE THE CARRILLO GIL COLLECTION

At the beginning of Sylvia Pandolfi's administration, several works from the Carrillo Gil collection were stored at the Museo Nacional de Arte del INBAL because they were part of international projects, while others were on regular loan to be exhibited in other museums. Pandolfi took on the task of reuniting the MACG's foundational collection to be exhibited at the museum.

From 1986 to 1988, Pandolfi's first team developed exhibition projects to permanently display the works of Rivera, Siqueiros, Gerzso and Carrillo Gil on the first floor, the works of Orozco on the second floor and the graphic collection of various authors on the lobby.

The museum's program of exhibitions and activities was disseminated through the Gazettes, published from June 1986 to September 1987 thanks to the support of various sponsors and the Sociedad de Amigos del Museo Carrillo Gil A.C. (Society of Friends of the Carrillo Gil Museum). In addition to providing information to the public about the contents offered by the museum, the Gazettes contained interviews and notes about the artists in the exhibitions.

From December 1988 to January 1992 the format of the Gazettes changed, publishing only a monthly calendar of activities and specific brochures on some exhibitions, activities or contents, with the intention that visitors could take the information with them to read later.

BUILDING RENOVATIONS

In 1985, at the initiative of Sylvia Pandolfi, the façade of the building was remodeled according to the original 1958 project by architects Augusto H. Álvarez and Enrique Carral. By 1986, according to architect Augusto H. Álvarez, the building was 90% in accordance with the original project, and it already had the appearance it has today.

In 1992, additional renovation work was carried out on the building to complete the last details considered in the original project for the space designed specifically to exhibit the Carrillo Gil Collection.

In 1995, Pandolfi proposed the need to expand the museum, since the original project included two buildings, the one currently built for the permanent collection, and another, on the adjoining land, for temporary exhibitions. However, the project did not materialize.

EXTERIOR

During 1986 and 1987 an exhibition program was developed outside the museum, which consisted of the monthly placement of a sculpture by a guest artist. As part of the program, an interview with the artist was published in the Museum's Gazette. Among the guests were Sebastián, Gilberto Aceves Navarro and Carlos Agustín.

FLOODING

SEPTIEMBRE 1988

On September 5, 1988, the MACG suffered a flood in its warehouses that damaged a large number of works in its collection. The museum was temporarily closed to the public to carry out restoration work on the affected pieces.

The mishap cancelled the exhibition projects of José Luis Cuevas, Francisco Toledo and Remedios Varo due to the damage suffered by several works. The permanent exhibition rooms were not damaged, however, they were also temporarily closed.

REOPENING OF MACG

SEPTIEMBRE 1988

At the end of September 1988, the MACG reopened its doors to resume its activities and temporary exhibitions: *Gabriel Figueroa. Naturalezas lúcidas* and *Mario Rangel Faz. Otra vez apocalipsis*. By this time, the INBA (National Institute of Fine Arts) reported that the situation had been fully controlled and announced that the collection would soon be exhibited.

PERMANENT EXHIBITION. REOPENING.

OROZCO, SIQUEIROS, RIVERA, GERZSO, PAALEN, CARRILLO GIL, NISHIZAWA

MARCH 1989

After the flood, on March 15, 1989, the MACG reopened its permanent exhibition to the visiting public under a new curatorial and museographic script, which contemplated a new distribution of works on the three floors of the museum.

The first was devoted to the work of José Clemente Orozco, due to the outstanding number of works by the painter housed in the collection (a total of 153 drawings, sketches, engravings, lithographs and easel paintings). With the purpose of presenting a reading of the artist's plastic production, the pictorial works were displayed as a tour through the key themes of his production. After researching this part of the collection, it was possible to determine the dates attributed to some of the works, particularly those that deal with the theme of the Mexican Revolution.

The second floor was dedicated to the exhibition of works by Diego Rivera, David Alfaro Siqueiros, Alvar Carrillo Gil, Wolfgang Paalen, Luis Nishizawa and Gunther Gerzso, representatives of modern thought in the plastic arts of our country.

In May 1989, the program of guided visits to the permanent exhibition began for elementary and mid schools as well as for the general public, both young and old. With this program, the MACG established a system to maintain contact with the public who wanted to broaden their knowledge of modern art.

WORK OF THE MONTH

During 1990 the exhibition program *Obra del mes* (Work of the month) was developed on the second floor of the museum, in which a work from the modern period from private collections was shown to establish a dialogue with the permanent exhibition. The text on the selected piece was also published in a monthly brochure published by the museum.

ART EXHIBITIONS CONTEMPORARY

PAINTERS, SCULPTORS, ENGRAVERS, PHOTOGRAPHERS, WEAVERS, CERAMISTS, POTTERS

NOVEMBER 7 TO 30, 1977

This exhibition was inaugurated within the framework of the First Mexican Central American Symposium of Research on Women, organized by the National Autonomous University of Mexico (UNAM) from November 7 to 10, 1977, which set out to analyze sociological and economic aspects of women's environment.

The exhibition, which brought together the work of 84 artists, was conceived as a space for reflection and discussion of these issues. It was organized by a committee made up of journalist Alaíde Foppa, art critic and historian Raquel Tibol and cultural manager Sylvia Pandolfi, members of the Feminist Movement in Mexico. Visual artists Carla Rippey and Mónica Mayer, also exhibitors, were curatorial assistants for the exhibition.

This exhibition was one of the first projects that recognized the place of the practice of women artists in Mexico and made their work visible in line with international feminist reflections.

THEMATIC PROPOSALS

APRIL 1983

Prior to her arrival as director of the Carrillo Gil, Sylvia Pandolfi organized the exhibition *Propuestas temáticas* (Thematic Proposals), a collective show presented in April 1983. Although both men and women artists participated, Pandolfi invited three key women artists of that generation to curate the show: Magali Lara, Mónica Mayer and Rowena Morales.

The exhibition was made up of artist's books and pieces that used photocopying and mimeographs, low-cost reproduction media that allowed the integration of diverse images and references, linking this type of pieces with graphics, which would later be called neo-graphic.

The title of the exhibition emerged from four themes that they felt defined the concerns of the participants: intimacy, history, urbanity and ecology. After opening in Mexico City, the exhibition was taken to Museo Biblioteca Pape in Monclova, Coahuila, directed by Pandolfi.

OF THE GROUPS, THE INDIVIDUALS

JUNE TO AUGUST 1985

This exhibition shaped the history of the Mexican movement of *Los Grupos*, recorded in an emblematic catalog, as well as the personal contemporary production of 47 artists who had participated in the eleven groups consolidated in the early seventies, defined as "post-public art". Most of these works were presented in the exhibition halls.

Under the curatorship of Dominique Liquois, whose research focused on the work of various artist collectives, this exhibition was the result of a shared interest of artists, critics and art historians, to establish the relevance of the collective, interdisciplinary and innovative character of the movement of these young Mexican artists.

The exhibition became a paradigmatic model of exhibition by developing it from collaborative research, together with the catalog became a reference source for the subject today.

BREAKDOWN (RUPTURA)

APRIL 1988

In April 1988, *Ruptura* opened, a group exhibition that showed testimonies, documents and more than 200 works by twenty-two artists from the 1950s and 1960s, as well as key artists in the transition to abstraction, such as Gunther Gerzso, Carlos Mérida, Wolfgang Paalen, Rufino Tamayo and Mathias Goeritz.

The group of artists also included José Bartolí, Juan Soriano, Arturo Souto, Lilia Carrillo, Arnaldo Coen, Pedro Coronel, Francisco Corzas, José Luis Cuevas, Enrique Echeverría, Manuel Felguérez, Fernando García Ponce, Luis López Loza, Vicente Rojo, Francisco Toledo, Vlady, Roger Von Gunten, Héctor Xavier, who criticized the way in which the Mexican School of Painting and Muralism continued to have a predominant place in the Academy and in culture. Their proposals changed the panorama of the plastic arts in Mexico.

The exhibition arose from the interest of Pandolfi's team in tracing a historical thread that would explain the transition between the artists who were heirs to the Revolution and whose work is housed in the museum's foundational collection -Orozco, Siqueiros and Rivera- and the later generation that proposed a critique of modernity, which no longer responded to the evolution of society.

The exhibition was displayed on the three floors of the museum and included a film series and lectures. This exhibition became a curatorial model in the history of exhibitions in Mexico, together with the exhibition *De los grupos, los individuos* (1985).

THE MACHINE (EL MAQUINAZO)

NOVEMBER 21 TO 29, 1990

From November 21 to 29, 1990, performance days were held at the MACG with an extension at the Santo Domingo Cultural Center. Artists Adolfo Patiño, César Martínez, Felipe Ehrenberg, Maris Bustamante, Melquiades Herrera, Roberto Escobar and the groups Proceso Pentágono, Produkto MS and Usuarios y Operarios participated in the MACG program, whose memory was recorded in a publication.

The performance program was a huge success, “the participation of the public and the artists showed the vitality of the genre,” says the review in the Museum Gazette. As part of the parallel activities, videos of the participating artists’ performances, a selection of video art and documentation on the history of performance were shown.

NACIONAL ENCOUNTER OF YOUNG ART (ENCUENTRO NACIONAL DE ARTE JOVEN -ENAJ)

Sylvia Pandolfi’s administration gave continuity to the reception of several editions of this annual competition that emerged in the state of Aguascalientes in 1966, which to this day continues to be organized by INBA and the Government of the State of Aguascalientes. Since then, the contest has been a forum to showcase the work of artists under thirty years of age in the country.

During the eighties and nineties, after being exhibited at the Aguascalientes and Monterrey venues, the show moved to the Museo de Arte Carrillo Gil in Mexico City. Artists such as Diego Toledo, Laura Anderson Barbata and Sofía Táboas participated in the ENAJ, and years later presented solo and group exhibitions at the MACG.

Among the jurors were art historians and critics Teresa del Conde, Ida Rodríguez Prampolini, Raquel Tibol and Sylvia Navarrete, as well as several artists. During the eighties and nineties, it became one of the most prestigious competitions in Latin America.

CREATORS IN MOTION

1992 TO 1997

Beginning in 1992, this exhibition took place annually on the third floor of the MACG, bringing together the work of the beneficiaries of grants from the National Fund for Culture and the Arts (FONCA), the grant for Young Creators under 32 years of age, or the Grant for Intellectual Creators who already had a curricular trajectory. This incentive was created by the State to support professional creative work.

The exhibitions brought together the work of artists who used media such as sculpture, photography, graphics, painting, video, multimedia -called “non-conventional media” at the time- as well as some architects. Among

them, Silvia Gruner, Gabriel Orozco, Damián Ortega, Maribel Portela, Diego Toledo, Miguel Calderón, Gustavo Artigas, Katia Tirado, Abraham Cruzvillegas, Felipe Ehrenberg, Ana Checchi, Perla Krauze, Yishai Jusidman, Eduardo Abaroa, Sofía Táboas, Yolanda Gutiérrez, Laureana Toledo and Teresa Margolles, who are now a reference for contemporary art in Mexico.

STRUGGLES AND VICTORIES

DECEMBER 1985

The Museum’s programs also contemplated solidarity with the country’s social causes. One of the greatest tragedies of the September 19, 1985 earthquakes was the collapse of the building that housed a clothing industry company, where several women seamstresses died, while others were trapped. This fact made evident the precarious conditions in which these women worked.

Faced with this situation, the MACG held the exhibition *Luchas y Victorias* (Struggles and Victories) on December 13, 1985 in the Auditorium of the precinct, in which rag pieces, mostly dolls, were exhibited, made by several artists who responded to a call inviting them to donate designs. Among the participants were Vicente Rojo and Francisco Toledo, whose patterns were made by the seamstresses of the Cooperativa Mexicana de la Confección 19 de septiembre for their sale. This first edition raised one and a half million pesos, at the time, on its opening day.

Caricaturist Rogelio Naranjo, who also participated in the call, proposed to Pandolfi to make an exhibition with the dolls made by the artists. The initiative and exhibition was carried out annually for seven years, with wide press coverage and itinerancies to the interior of the country and several countries abroad.

VISIT TO THE WORKSHOP

With the idea of showcasing the work of student artists or recent graduates from art schools, Sylvia Pandolfi carried out the program “Visits to the studio”, which consisted of a series of small-format exhibitions as a result of visits to the studios of various young artists.

Among the resulting exhibitions is *El umbral* (The Threshold), by Yolanda Gutiérrez (Mexico City, 1970), who showed a sculpture made up of a flock of beef jaws suspended from the skylight on the third floor of the venue.

CHILDREN’S WORKSHOPS

GABRIEL FERNÁNDEZ LEDESMA

JUNE 1985 TO NOVEMBER 1992

One of the main objectives during Sylvia Pandolfi’s administration was the creation of workshops aimed at children in order to bring them closer to the practices and fields of art.

Since 1986, the museum has annually exhibited the works of children between four and ten years of age, produced at the Gabriel Fernández Ledesma Workshop, including techniques ranging from gouache on paper, oil on canvas, graphite on paper, to experimental techniques such as monotype and stenciling.

For the 1991 exhibition, the artist Estrella Carmona, who was a teacher at the workshop, started from the idea that the child is an active subject capable of investigating, analyzing and appreciating what he or she has learned, transforming the material available to him or her in a process similar to that of games.

DOCUMENTS

Ceremony brochure, press release and article in the Excelsior newspaper regarding the donation of audiovisual equipment by the Government of Japan, July 22, 1993

Materials related to the exhibition *Rafael Rheinsberg. Recycling*. The transformation of things, presented from January 5 to February 19, 1992.

Materials related to the exhibition *Adolfo Patiño. Animismos*, presented from June 3 to July 22, 1992.

Materials related to the exhibition *Felipe Ehrenberg. Pretérito imperfecto*, presented from November 18, 1992 to January 17, 1993.

Materials related to the exhibition *Luis Camnitzer. Los San Patricios*, presented from July 22 to September 1, 1993.

Materials related to the exhibition *Diego Toledo. Rastra*, presented from December 8, 1993 to January 23, 1994.

Materials related to the exhibition *Néstor Quiñones. Aquietamiento*, presented from December 8, 1993 to January 23, 1994.

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VIDEO CATALOGS

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

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

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

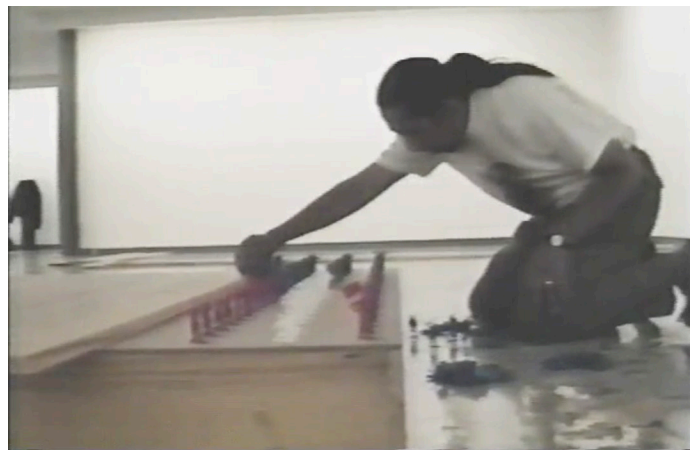
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José Bedía. Brevisísima relación de la destrucción de las Indias, MACG, September 1992. Videocatalog of the exhibition 22'05"

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Raffael Rheinsberg. Recycling. The transformation of things, MACG, January 1992. Videocatalog of the exhibition 21'09"



Adolfo Patiño. Animismos, MACG, June to 1992 Videocatalog of the exhibition 20'32"



Felipe Ehrenberg. Pretérito imperfecto, MACG, November 1992. Videocatalog of the exhibition 23'34"

Néstor Quiñones. Aquietamiento, MACG, December 1993. Videocatalog of the exhibition

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GROUND FLOOR

DOCUMENTATION CENTER is an open space for research, preservation, interpretation, preservation, interpretation and study of the history of modern and contemporary art in our country. It aims to expand and enliven the critical dimension of the museum through the activation of its funds and collections, while establishing collaborative networks with other archives and libraries to promote and enrich research processes.

Thus, the Documentation Center is conceived not only as a repository of physical and digital documents, but also as a research space that generates curatorial projects and seeks the creation of digital resources based on the funds it holds to promote their consultation and analysis.

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