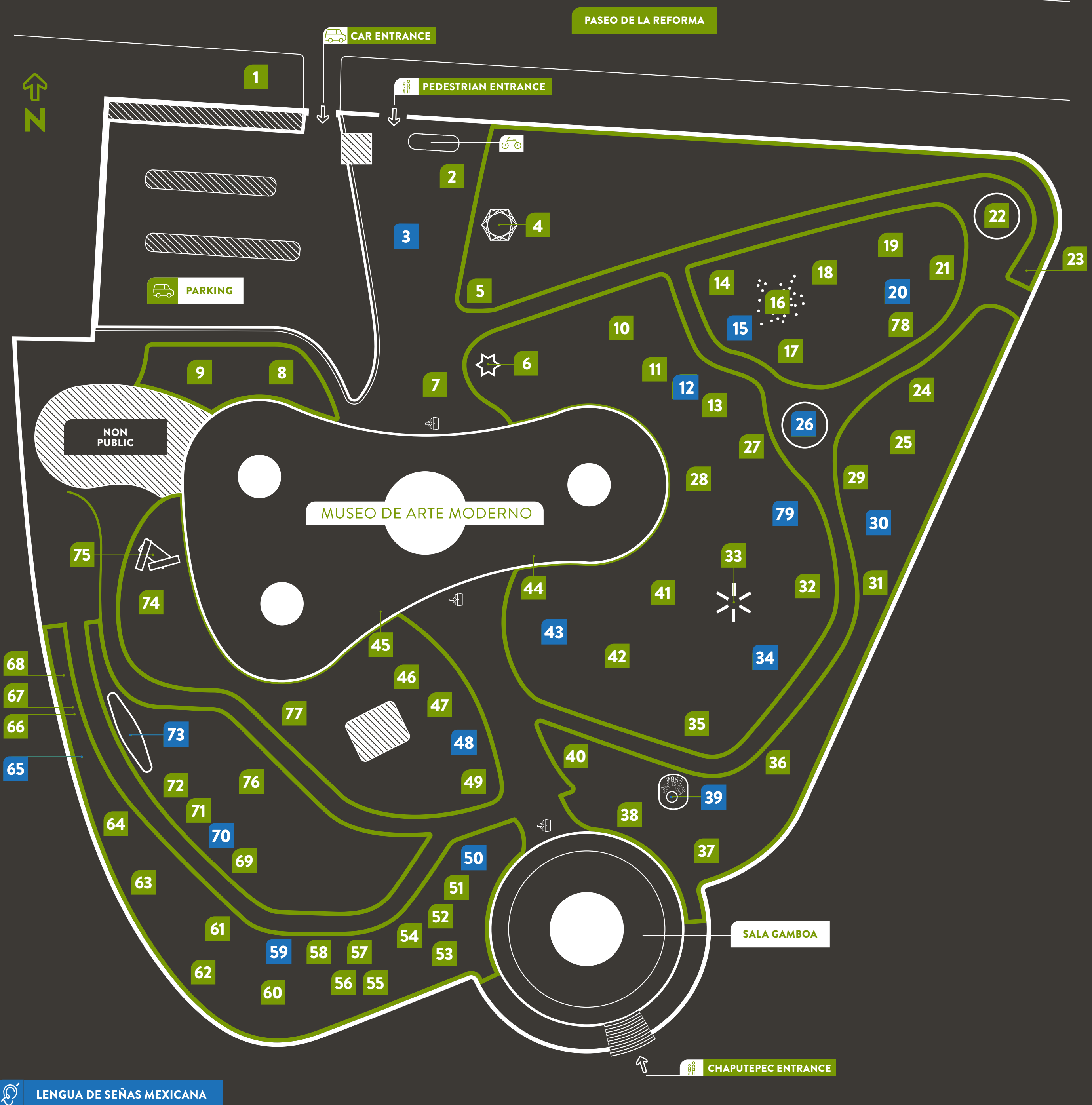


JARDÍN ESCULTÓRICO

DEL MUSEO DE ARTE MODERNO



MUSEO DE ARTE MODERNO

AMIGOS DEL MUSEO DE ARTE MODERNO

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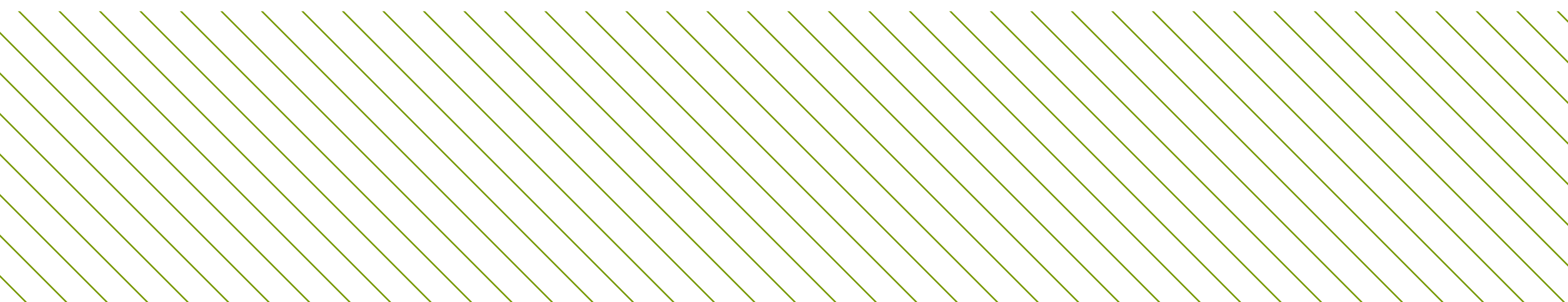
INBAL

INTRODUCTION

The Museum of Modern Art (Museo de Arte Moderno, or MAM) Sculpture Garden is a public space where the sculptural works of the most noted artists of the 20th and 21st centuries in Mexico can be visited and viewed in the natural setting of Chapultepec Forest, and through the architectural approach of Pedro Ramírez Vázquez and Rafael Mijares.

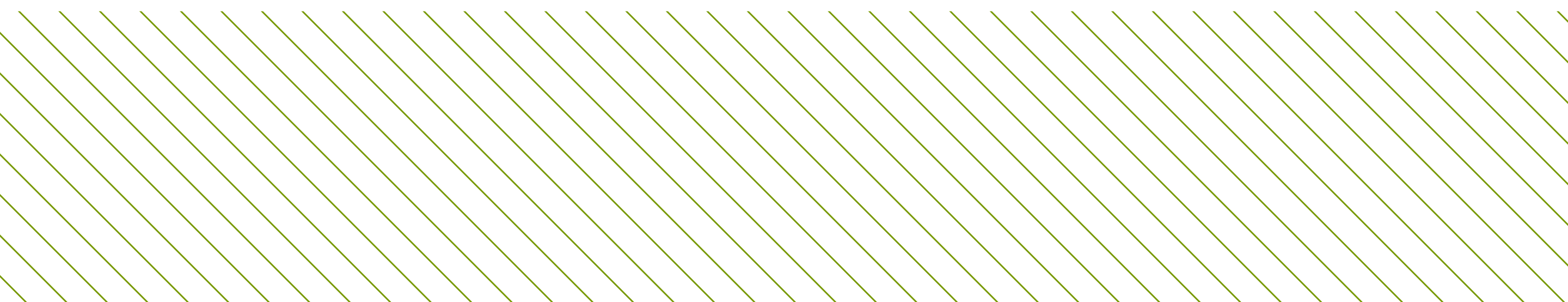
The Garden is one of the most important in Latin America, as much for the collection of works it comprises, as for how they integrate in the landscape. When walking through it, one can appreciate the diverse approaches, formal solutions, and standpoints that have emerged in the field of sculpture in our country—from a nationalist stance, to experimentation, and abstraction; the range of techniques and materials used; and the variety of national and international artists who have encouraged dialogue about this arts discipline.

Although the original museum project included a garden, it was not until the 1980s, under Helen Escobedo's direction, that the space began to take shape and expand the MAM's boundaries and the visitors' aesthetic



experience. Landscape designer and agronomist Juan Siles was in charge of the design. The first artworks included in the Garden came from the National Sculpture Biennales organized by the National Institute of Fine Arts and Literature (Instituto Nacional de Bellas Artes y Literatura, or INBAL) between 1962 and 1969. Over the years, through donations and loans, the Garden has grown into an invaluable collection of modern and contemporary sculpture, containing works by artists such as Geles Cabrera, Ángela Gurría, Mathias Goeritz, Vicente Rojo, Jesús Mayagoitia, Kiyoto Ota, Hersúa, Juan Soriano, Hebert Hoffman Ysenbourg, María Elena Delgado, Manuel Félguerez, Lorraine Pinto, Ana Pellicer, Oliver Seguin, Juan José Díaz Infante, Pistoletto, and Laureana Toledo, to name but a few.

The Sculpture Garden is an open invitation to enjoy sculpture, and to wonder at its constant transformation of the environment and our sense of scale, dimension, and corporality. It also serves as a meeting place, and an opportunity for people to come together through art.



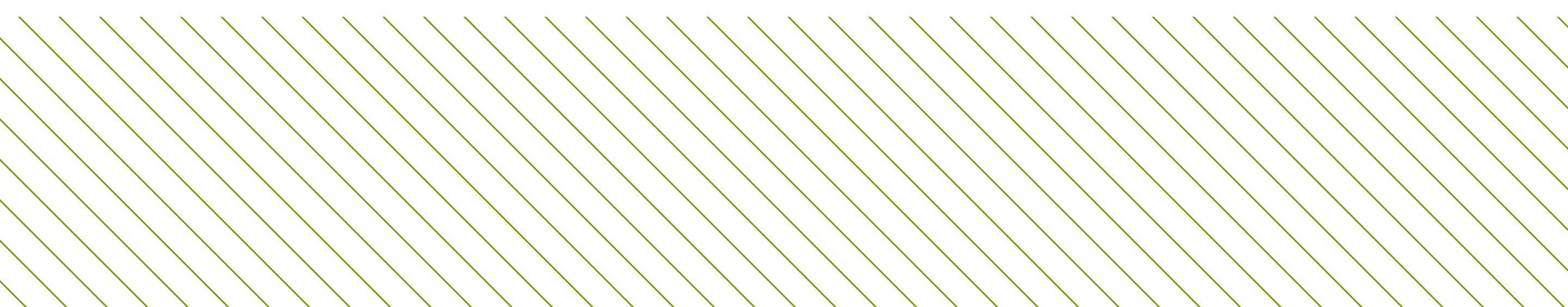
ENRIQUE CARBAJAL “SEBASTIÁN”

Arcos de Roberta, 1984

Metal and acrylic paint

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

The oeuvre of Sebastián, one of the sculptors with the greatest presence in Mexico, is characterized by the creation of monumental sculptures they call ‘transformable structures’. Evocative of the color of the spring-flowering Jacaranda trees in Mexico’s capital city, *Arcos de Roberta* plays with the shape’s continuous curves and the structure’s geometry. This piece reflects one of the artist’s clearest interests: the various configurations an object adopts when placed in different spaces. The open-air location and its upright nature are suggestive of the desolation and beauty of the Chihuahuan Desert where the artist grew up.



JUAN SORIANO

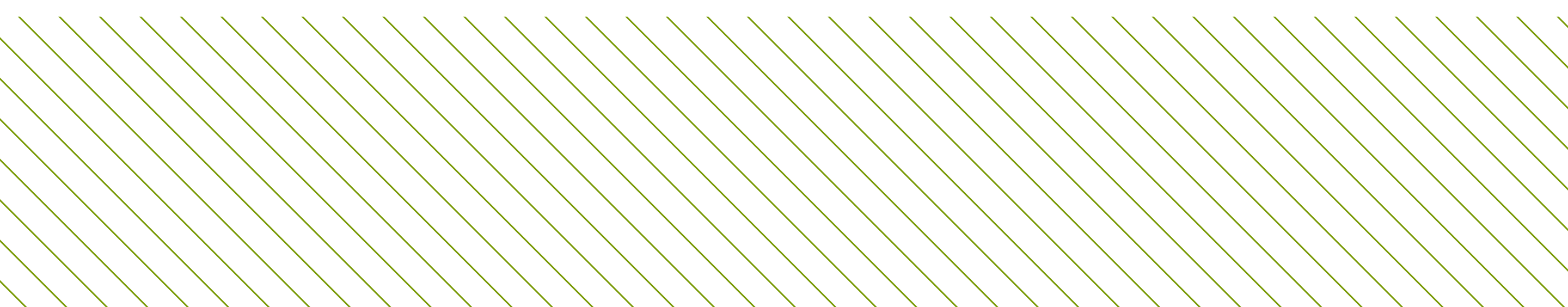
Pájaro de dos caras, 1999-2000

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Juan Soriano's work moves between figuration and abstraction, the metaphorical and the fantastic. A self-taught artist, Soriano never identified with an artistic school or movement, hence writer Sergio Pitol's description of them as a 'perpetual innovator and rebel'.

In the 1990s, Soriano began to work with large-scale sculpture, synthesizing their formal experimentations with painting and other mediums such as drawing, tapestry, enamel, and serigraphy. Their trips to the Mediterranean marked their work; from that point on, they represented animals in a symbolic and sacred way. The sculpture entitled *Pájaro de dos caras* (Bird with two faces) is evocative of Janus, the god of gateways in Roman mythology. The two faces, looking both forwards and back, simultaneously watch over the past and the future.



MATHIAS GOERITZ

La serpiente de El Eco, 1953

Enameled cast iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Mathias Goeritz's work moves between art and architecture. They created 'emotional architecture', an understanding of space designed not in relation to function, but according to the opportunity to generate other types of relationships based on emotion and human sensitivity. Goeritz designed the *Museo Experimental El Eco* (The Echo Experimental Museum) as a penetrable sculpture, based on this concept. *La serpiente* (The serpent) was made by the artist for the courtyard of said museum. The intention was to distance themselves from the other exercises in incorporating the visual arts at the time, and examine the possibilities of integrating sculpture into architecture.

La serpiente stands out due to its size—eight meters long by three meters high—and its structural composition. Goeritz begins with a basic element, a line, creating pronounced angles and a play on geometry and abstraction. This seemingly minimal gesture, affords the sculpture rhythm and dynamism. The piece also resembles the body of a serpent, one of the most common recurring motifs in the pre-Hispanic cultures of Mexico.

JUAN JOSÉ DÍAZ INFANTE

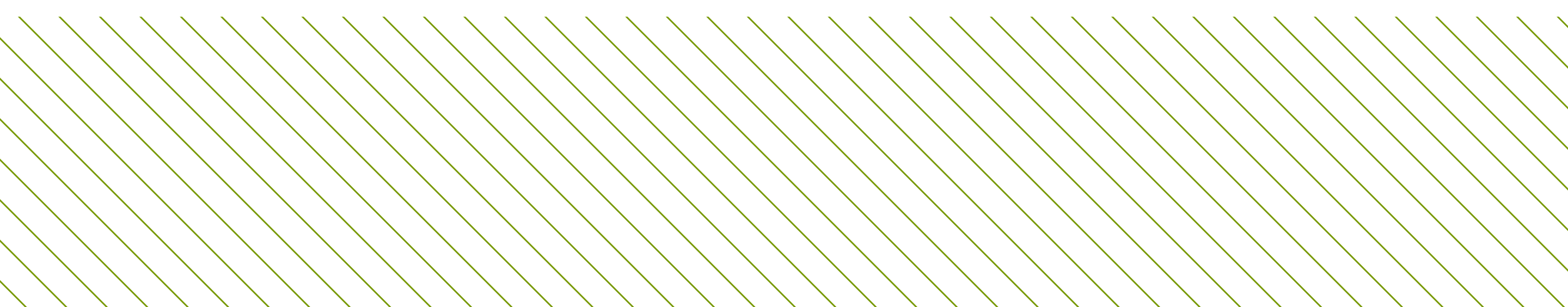
Kalikosmia (El hombre y el plástico), 1967

Fiberglass and plastic

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Architect Juan José Díaz Infante designed some of the most emblematic buildings in Mexico City, including the Eastern Passenger Bus Terminal (*Terminal de Autobuses de Oriente*, or TAPO), and the Mexican Stock Exchange. They believed these buildings not only served an aesthetic purpose, but should also make better use of energy and resources.

This habitable sculpture, an ecological structuralist design, was created as a proposal of housing for the future. Its name comes from the word ‘calli’, or house, in the Nahuatl language, and from the Greek ‘cosmia’, meaning order. The piece explores human beings’ transition to other ways of occupying space and of conceiving new forms of life.



OLIVER SEGUIN

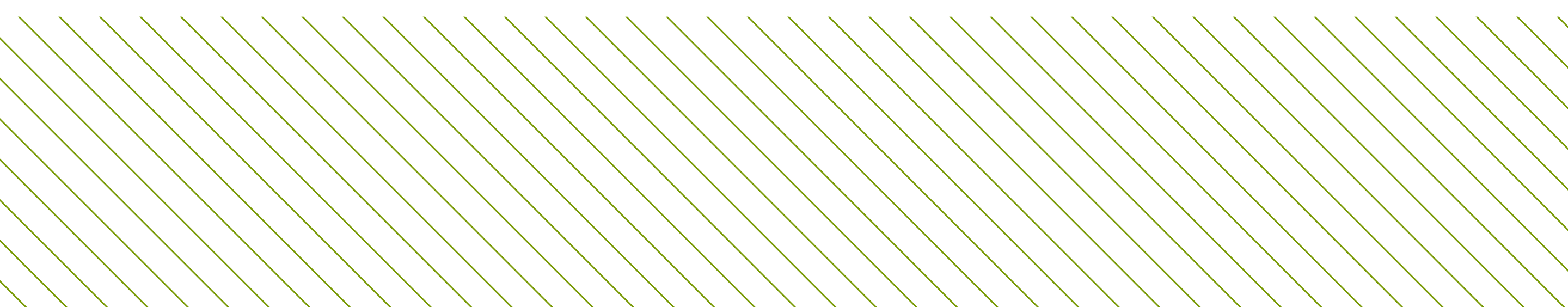
Verticalidad, 1964

Carved stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

French artist Oliver Seguin lived in Mexico between 1959 and 1972. They taught at the University of Guadalajara, and at the Academy of San Carlos. Seguin created the sculpture at station 16 of the *Ruta de la Amistad* (Route of Friendship), a sculptural ensemble commissioned for the Games of the XIX Olympiad, held in Mexico in 1968.

Many of Seguin's works are large-scale, designed according to their placement within the urban space. In the case of this sculpture, its protuberances and angular shapes, carved directly into the stone, are arranged organically to create a single, solid, and vertical piece. This artwork was awarded the Chac-Mool Prize in the Second National Sculpture Biennial in 1964.



MATHIAS GOERITZ

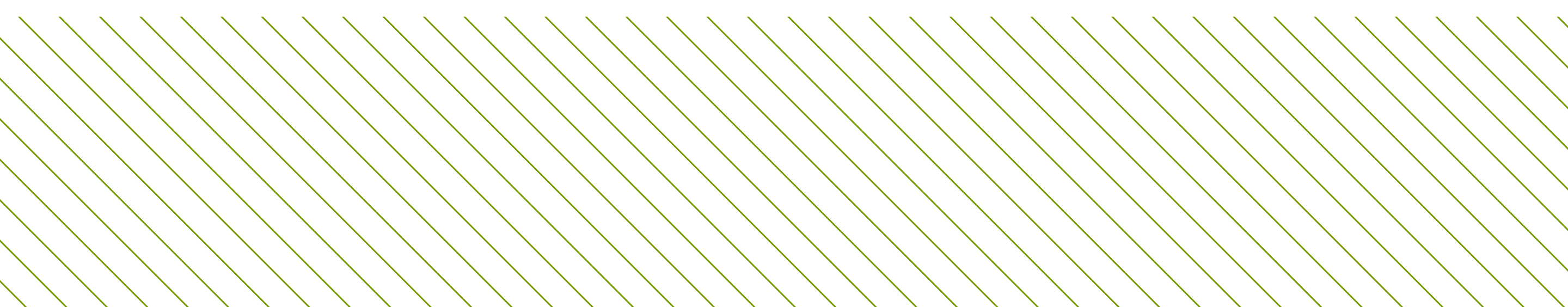
Estrella de David, 1968

Enameled cast iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Of German origin, Mathias Goeritz arrived in Mexico in 1949, and made incursions in the fields of architecture, painting, and sculpture. Goeritz was a pioneer of urban sculpture, which by focusing mainly on abstract experimentation left the nationalist trend that had prevailed in Mexico during the first half of the twentieth century behind. Along with other artists, they collaborated in the creation of the Sculptural Space at the University City, Mexico City (1979).

Goeritz's urban sculpture entitled *Estrella de David* (Star of David) reflects one of their longstanding interests: the spiritual nature of space and art. The base of the piece consists of two opposing triangles from which a column emerges. The figure—a six-pointed star, symbol of Judaism—projects upwards in three dimensions.



ÁNGELA GURRÍA

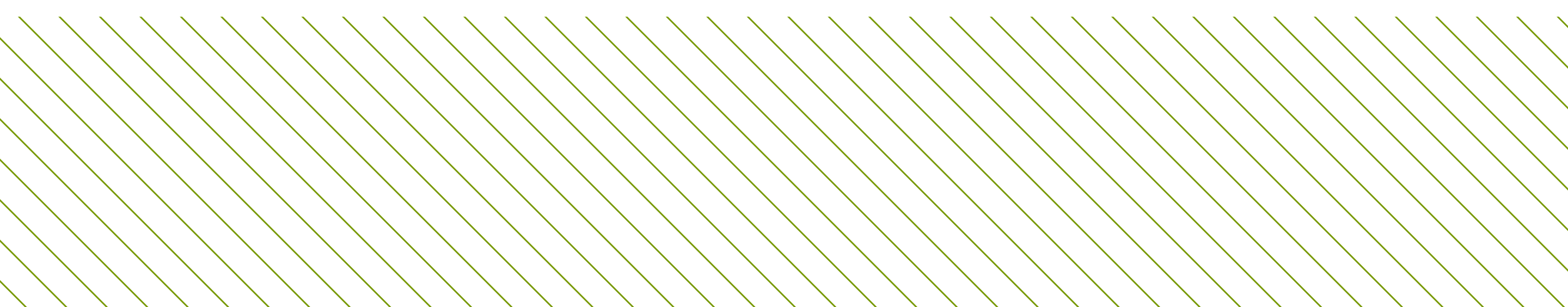
Río Papaloapan, 1970

Enameled cast iron (diptych)

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

In 1973, Angela Gurría became the first female member of the Mexican Academy of Arts. They have a notable interest in monumental works, and those of a public nature. For Gurría, architecture and large-scale sculpture are the only artistic disciplines at the heart of the reality of life, owing to their ability to create spaces and fill these with shapes.

The sculpture entitled *Río Papaloapan* (Papaloapan River) consists of two large-scale pieces. The ribbons of metal are suggestive of cascading running water, while their arrangement in a spiral evokes butterfly wings, also alluded to on one edge of the artwork. Through the use of these elements, Gurría integrates the word Papaloapan (which in the Nahuatl language(s) means ‘river of the butterflies’) into the sculpture.



GERMÁN CUETO

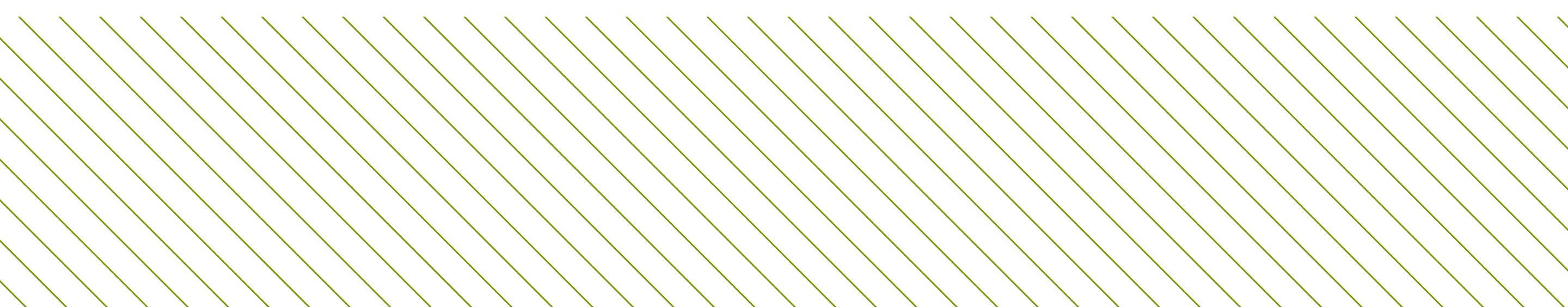
Hombre, n.d.

Enameled metal

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

After studying for a time at the Academy of San Carlos, Germán Cueto decided to leave this school and continue on as a self-taught artist. They spent five years in Europe, where they came into contact with some of the avant-garde art movements of the 20th century, including Cubism and Futurism. On their return to Mexico, Cueto became involved with Stridentism. Their interest in traditional Mexican arts lead to the creation of masks, a process that allowed them to articulate their own language through the use of holes, openings, lights, shadows, slots, and the use of color.

One distinguishing aspect of a significant portion of Cueto's oeuvre is the use of sheet metals. The sculpture entitled *Hombre* (Man) is made of sheets of iron to which the artist applied the compositional principles of the avant-garde movements they had come into contact with. The shapes have been abstracted to the extreme, and the articulation of the different parts of the figure lends it movement and dynamism—to the viewer it appears the man is walking through the garden.



ERNESTO HUME

Espacio dodecaromboedral, 1992

Iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Ernesto Hume's oeuvre reflects the attraction they feel toward the minimalist avant-garde and the interaction between science and art. Their works generally display a concern for the fusion of an object with its environment, and an interest in creating movement or a feeling of change. This is evident in the piece entitled *Espacio dodecaromboedral* (Dodecaromboedral space). Its volumes and the arrangement of the geometric shapes give the sense of a dynamic assemblage that is constantly shifting. This sculpture was part of the 1994 group exhibition called *Vertientes*. The artist donated the piece to the MAM in the same year.

KIYOTO OTA

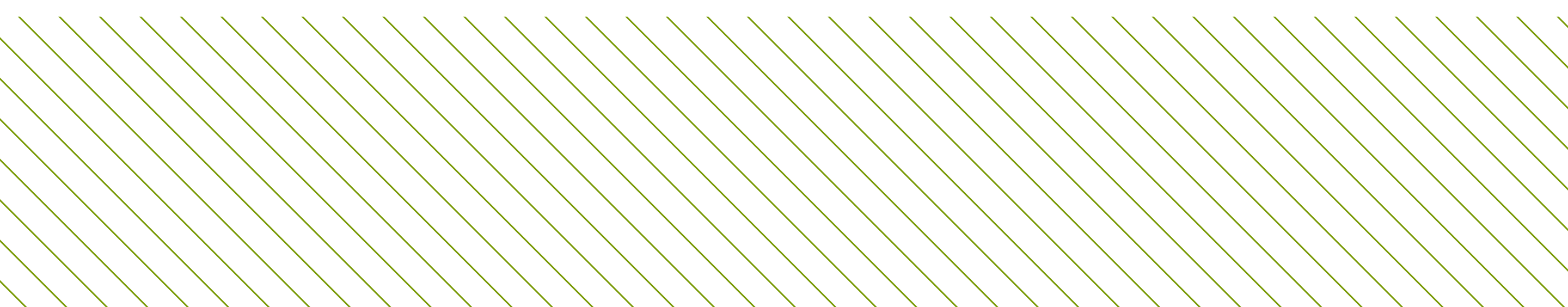
El templo del deseo, 1986

Lead, sheet metal, and wood

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Of Japanese origin, artist Kiyoto Ota moved to Mexico in 1972. Their work is clearly influenced by the Mono-ha art movement originating in Korea and Japan in the 1960s. Members of this movement explored the encounter between nature and industrial materials (such as iron, lead, and galvanized pipe), and their relationship to space.

El templo del deseo (The temple of desire) is based on this premise. The lead bell and the sheet metal visible today are vestiges of the work's original structure, which included pillars and a wooden roof. The materials' natural decay process allows the artist to reflect on ephemerality and the inescapable passing of time.



MANUEL FUENTES

Figura reclinada (Sevilla), 1988

Carved Chiluca stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Manuel Fuentes is an artist from the community of Ignacio Zaragoza in the municipality of Tula de Allende in Hidalgo state. Their sculptural work reclaims pre-Hispanic representations, resignifying them according to the parameters of Western art today, in order to show how these two cultures unite in the Mexican people.

The synthesized shape of *Figura reclinada* (Reclining figure) evokes a human body, and resembles the aesthetic of certain pieces from Mesoamerican cultures. One of its parts resembles a hollow vessel, while the other has a hole in its center; this transforms the viewer's perception of the piece by bestowing it with a feeling of lightness. The use of stone connects with pre-Columbian Mexico. This artwork was awarded a prize in the Sculpture Triennial in 1988.

WALDEMAR SJÖLANDER

Mujer con la cabeza levantada, n.d.

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

One of the common themes in the work of artist Waldemar Sjölander is a human being admiring the landscape, as in the sculpture *Mujer con la cabeza levantada* (Woman with raised head). In this piece, a female figure, arms crossed at the front, gazes serenely toward the sky. The artist's style moved from figuration to semi-abstraction over the course of their career. They first studied in Sweden, continuing their artistic education in Norway and Denmark where they specialized in sculpture. In 1946, Sjölander moved to Mexico, stating they were motivated by 'the vitality of Latin American countries, the peoples' temperament, and the climate'. They taught at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking; the Academy of San Carlos; and the Center for Visual Arts Research and Experimentation of the National Institute of Fine Arts and Literature (INBAL). Young artists of the subsequent generation cite Sjölander as an inspiration, and as one of the originators of abstraction and modern sculpture in Mexico.

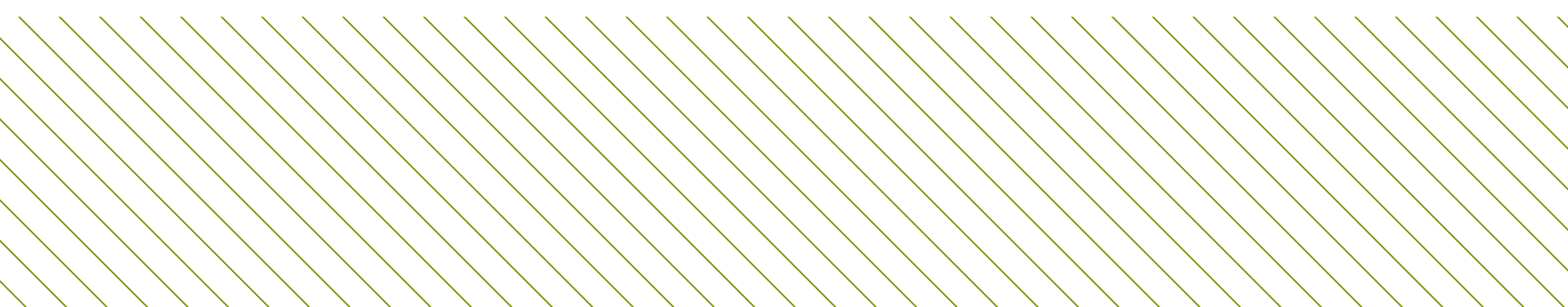
LOURDES CUÉ

Prolongación, 1984

Stone and wood

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

The artist Lourdes Cué, a graduate of architecture from the UNAM, belongs to a generation that left the traditional and nationalist elements of sculpture behind, making way for experimentation with new materials and forms. They studied under Kiyoto Ota in the Center for Visual Arts Research and Experimentation of the National Institute of Fine Arts and Literature (INBAL). Cué's work explores the geometric references found in nature, and suggests a new way for people to relate to their environment. *Prolongación* (Prolongation) consists of a series of stone tiles placed in a row. The structure, resembling a pathway, joins the ground with a tree, creating a sense of continuity and the union of both elements.



SUKEMITSU KAMINAGA

Piedra blanca de marzo, 1970

White marble

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Sukemitsu Kaminaga's language is minimalist. Their sculptures aim to convey spirituality using few elements. They passed on this lesson, obtained in their native Japan, to some of their Mexican students, including Adalberto Bonilla and Rafael Villar.

In *Piedra blanca de marzo* (White March stone), the sculptor places three droplet-shaped figures on the base, which act as one single stone entity. The solid, firm nature of the material stands out. Its conciseness is reminiscent of haikus. This work was part of a solo exhibition held for the artist at the MAM in 1978, organized by Fernando Gamboa.

KIYOTO OTA

Fuente, 1984

Volcanic rock

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Kiyoto Ota's work merges installation, sculpture, and land art. One of the themes their work reflects on is the blurring of the line between an object and the environmental conditions surrounding it. This interest is evident in *Fuente* (Fountain); the artist emphasizes the relationship of the piece with its environment, as its placement allows external elements—such as light, wind, water, and fallen leaves—to integrate with the circle of stones the sculpture comprises.

RICARDO RENDÓN

Bosque desnudo, 2013

Wood

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Ricardo Rendón is a Mexican artist whose work, approaching conceptual art, considers the link between the natural and the manufactured, the manipulation of materials, and manual aspect of artists' work. *Bosque desnudo* (Naked forest) is the result of an exercise in reusing and recycling, in terms of both materials and technique. To create this artwork, they used wood confiscated from illegal logging, and revived the art of woodturning to carve each of the pillars. The work was originally exhibited in 2013 in the Gamboa Gallery of the MAM, one of the museum's in situ projects.

MARÍA DEL CARMEN MARTÍNEZ GENIS

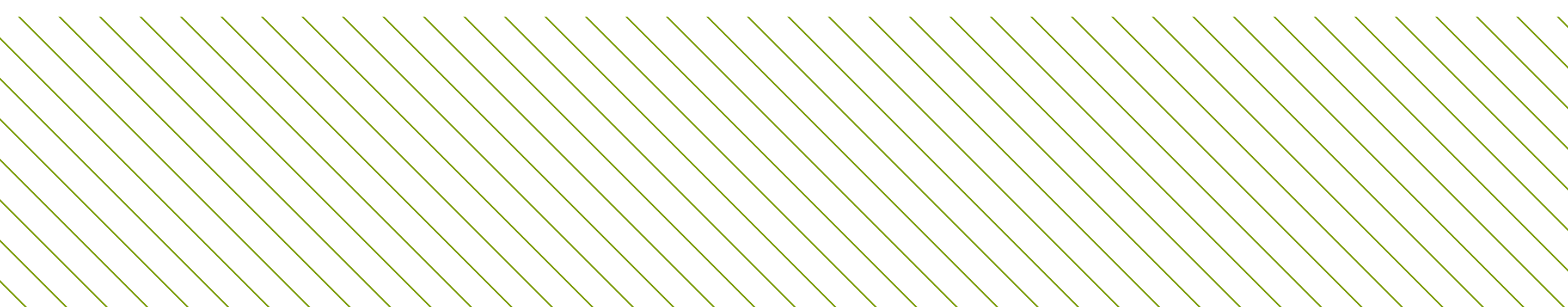
Abeja negra, 1982

Metal

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Sculptor María del Carmen Martínez Genis studied at the then National School of Arts of the National Autonomous University of Mexico (UNAM), and at the School of Fine Arts of the University of Granada. They have also studied the theory of art. Their sculptures are located between the figurative and the abstract, addressing themes around the indigenous world and rapprochements, or encounters with the other.

In *Abeja negra* (Black bee) the artist molds the metal forms in such a way that the piece rests on the smallest possible point of equilibrium, combining planes and curves in a harmonious whole. This work was awarded a prize at the Sculpture Triennial in 1982.



SUKEMITSU KAMINAGA

Torso, n.d.

White marble

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Sukemitsu Kaminaga was part of a generation of Japanese artists who resided in Mexico in the 1970s. Kaminaga arrived in 1976, fascinated by the pre-Hispanic stone-carving tradition. They were convinced that through their work, artists were able to reveal the spirit hidden within objects.

The torso, as an abstract shape, exposes the materiality of the object. The solidity of the marble contrasts with the delicate, rounded, and smooth shapes it has been carved into. This sculpture was originally black in color, but has lost its shadowy tone through exposure to the elements.

SUKEMITSU KAMINAGA

Torso, n.d.

White marble

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Sukemitsu Kaminaga's work was divided between teaching at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking, and obtaining the stones they most enjoyed working with, primarily marble. For the artist, hands played a fundamental creative role, restoring life to seemingly inanimate materials, such as rock. Kaminaga always worked with abstract themes as in the case of *Torso*, in which the carving of soft and well-defined outlines highlights the material's very nature—its solidity and texture. The artist's poetic narrative often alludes to Japanese mythology.

CLEBER LOBO MACHADO

Arqueología del año 4,000 D. C., 1984

Cement

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Cleber Lobo Machado is a Brazilian artist born in the city of Porto Alegre, who lived in Mexico for three years. In 1984, they presented a solo project using elements such as walls, window openings, and doors recovered from ruined housing, to create sculptures that were part of a vision of an archaeology of the future. The artist was seeking to question society's civilizing process. *Arqueología del año 4,000 D. C.* (Archaeology from the year 4 000 A.D.) was part of this group of works. In the piece, three stairways converge on one central point that leads nowhere. Like a foreign object, the material it is made of intrudes into its location's natural environment.

ANDRÉS PERAZA

La puerta del cielo (The door to the sky, or heaven), 1994

Stainless steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Andrés Peraza was sent to the United States of America at a very young age to study music. However, years later on their return to Mexico, they began an artistic career in design and sculpture. Peraza's work as a sculptor is distinguished by their profound understanding of the anatomy of the human body, presented in relation to the cosmos. Their oeuvre also reflects a love of nature and a deep interest in social movements such as *Zapatismo*.

This abstract sculpture presents a vertical shape made up of interconnecting metal lines, pointing like arrows in different directions. The work has a wide base and a thin top, which gives an overall sense of balance: the ensemble appears to rise up in an attempt to touch the sky.

LEPOSAVA MILOŠEVIĆ

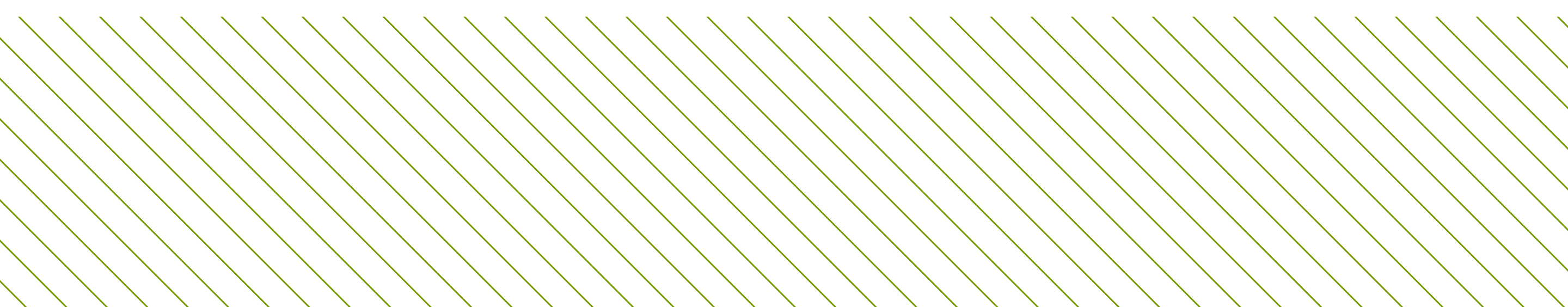
Flor reclinada, 1978

Resin, polyester and ground marble

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Of Serbian origin, artist Leposava Milošević graduated from the Academy of Arts, Belgrade. In 1977, the Yugoslavian government awarded them with a scholarship to study in Mexico, and in 1980 they attended the Masters degree course in sculpture at the then National School of Arts of the National Autonomous University of Mexico (UNAM). Milošević advocated for an art 'without borders or nationalities', a pacifist discourse proper to the context of the Cold War.

Their work is characterized by monumental sculptures addressing themes of archaic rituality such as totems and imaginaries originating from nature. In *Flor reclinada* (Reclining flower), the artist plays with the lightness of flower petals contrasting with the inherent solidity of the piece's monumentality.



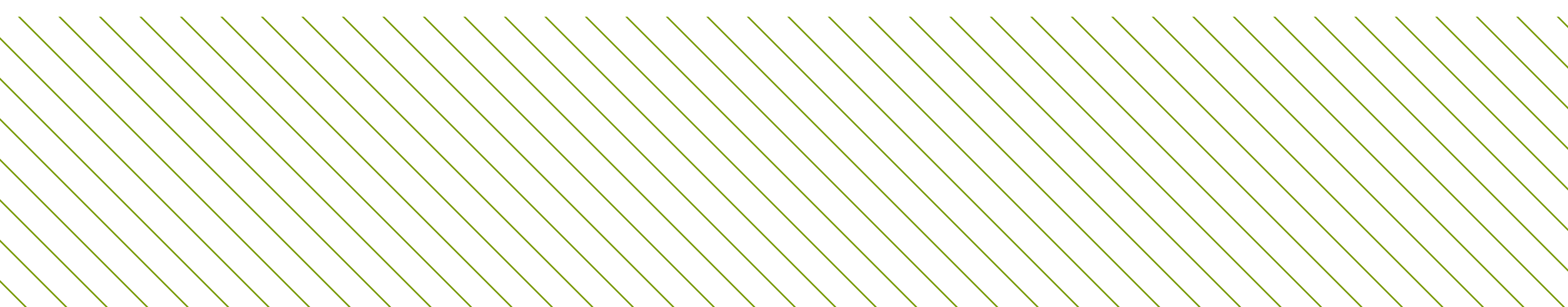
JORGE ALARCÓN

Estructura móvil, 1970

Chromed iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Jorge Alarcón, an artist from Pachuca in the state of Hidalgo, studied at the Academy of San Carlos. Their sculpture addresses different themes ranging from reflections on domesticity to monumentality. This piece forms part of their study of the dynamic and ludic possibilities of sculpture, hence the visual arrangement in the form of a mobile. Composed of neutral elements, the continuous and undulating lines of its composition give a sense of lightness and movement with which the artist reinforces the expressive power of the piece.



KOJIN TONEYAMA

Puerta del sol, n.d.

Ceramic

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Kojin Toneyama, a Japanese artist born in 1921, promoted cultural and artistic exchange between Mexico and Japan. In 1968, the MAM organized a group exhibition called *Contemporary Japanese Art*, which included *Puerta del sol* (Gate of the Sun). The work is made of ceramic, considered innovative at the time within the context of Western art. The configuration of this piece draws on the subtlety and abstraction of ancient Japanese art, and interprets the symbolism and mythical feeling of *Kojiki*, a historical ancestral chronicle. The threshold referred to is inspired by the passage of the sunlight, or *Megami*, goddess of warmth and a benefactor of whoever worships her.

KOSSO ELOUL

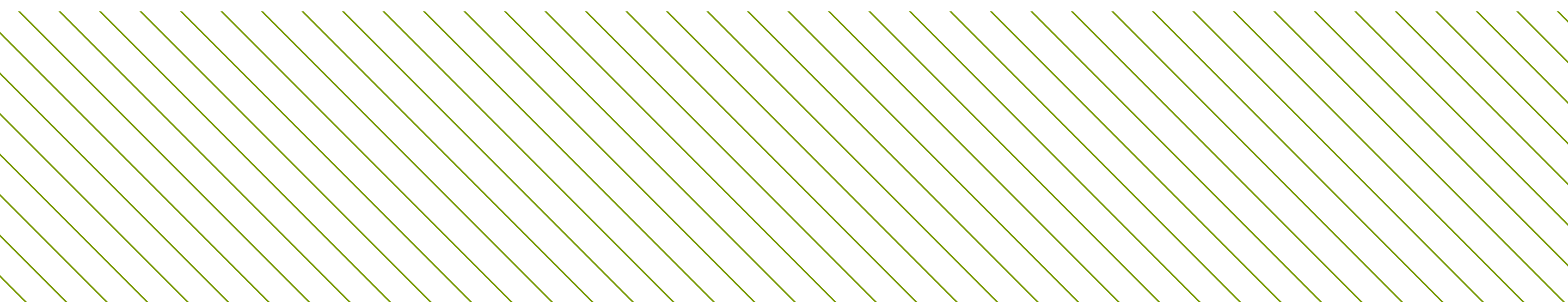
La unidad, (Unity), n.d.

Steel

On On loan

Kosso Eloul, a Russian-born sculptor of Israeli origin, was a student of members of the Bauhaus, and of Frank Lloyd Wright. Their geometric style came from the *Ofakim Hadashim* (New Horizons), an art movement with a Zionist cause originated in Tel Aviv in the 1940s. Its members strove to express their reality through modernist abstractionism.

This work was commissioned in 1978, as part of a cultural exchange between the Canadian and Mexican governments. The placement of the two vertical elements gives the impression they are about to slide: the artist is therefore suggesting their unity, hinging on equilibrium, rests on the ambiguity of being lost and remaining. The interplay of space and gravity is a constant in the artist's work.



LAUREANA TOLEDO

Paráfrasis, 2012

Cement and tile

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

This hybrid artwork, one-of-a-kind in the MAM collection, has a dual function. As a sculpture, it was designed as an object to be contemplated; as a fountain, it is a receptacle for rain and spring water—a visual resting place. The piece derived from the exhibition entitled *Panorama*, curated by the artist, in which they explored the Museum's photographic archive from the standpoint of the act of looking. *Paráfrasis* (Paraphrase) proposes a playful exchange of glances: viewed from above, it resembles an eye that returns the gaze through hundreds of glass tiles.

SALVADOR MANZANO

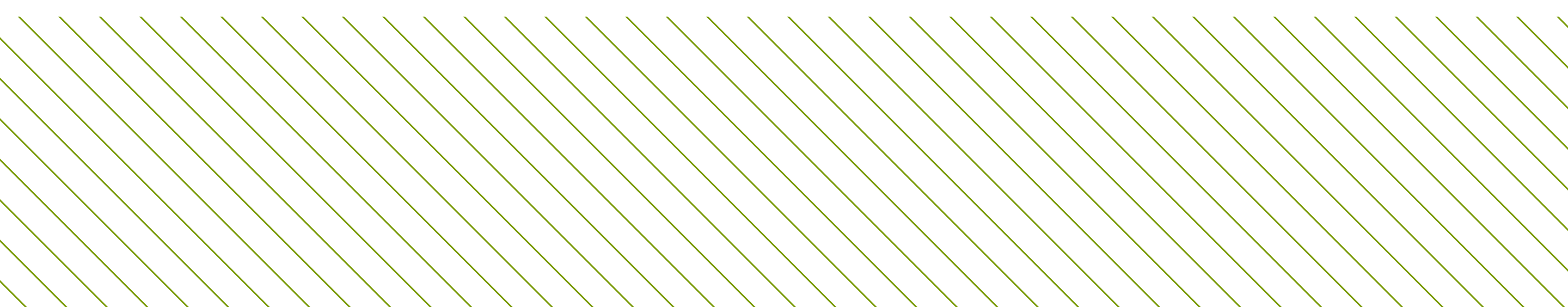
Géminis, 1982

Enameled steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Salvador Manzano was one of the 400 members of the Hall of Mexican Fine Art. They worked with varied techniques, including carving, founding, and casting. Their works are characterized by formal experimentation and the relationship created with the environment they are placed in.

Géminis (Gemini) is a reference to the *Möbius strip*—a surface with only one side and one boundary curve, where it is impossible to determine which part is the top, which is the bottom, or which is the inside or the outside. The artist uses this reference to evoke the time elapsed between two points of a periodic function. The piece exemplifies the double paradox in Manzano's art: on one hand, despite its abstract nature, the physics phenomenon it refers to is clearly recognizable, and on the other hand, although it is an inert metal object, the presence of movement is fundamental to its configuration.



LUIS ORTIZ MONASTERIO

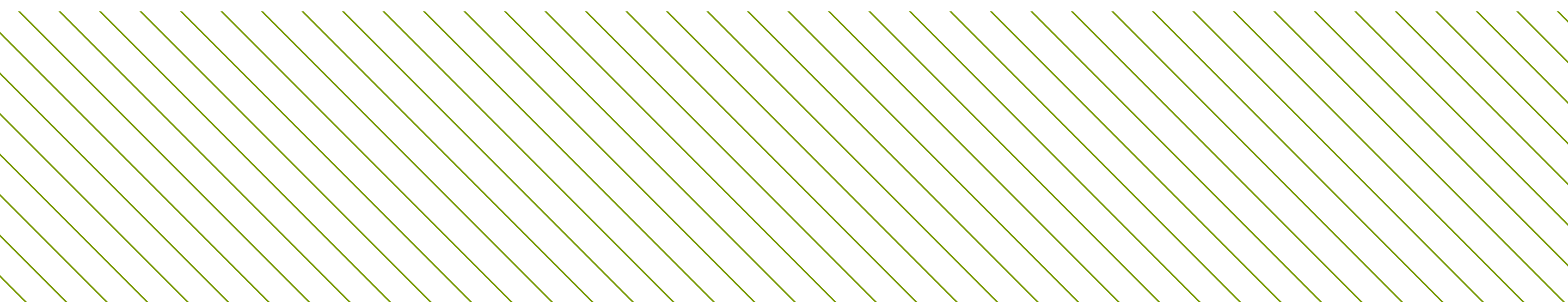
Siluetas, 1983

Polychrome steel bar

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Luis Ortiz Monasterio was a member of the Mexican School of Sculpture (*Escuela Mexicana de Escultura*). In 1925, they traveled to Los Angeles, where they came into contact with the work of Croatian sculptor Iván Meštrović, who greatly influenced their work. Ortiz Monasterio was a professor at the School of Sculpture of the Secretariat of Public Education, and the then National School of Arts of the National Autonomous University of Mexico (UNAM). Their work focused on monumental or large-scale sculpture of a public nature.

The artist's sculptural work is characterized by the inclusion of existential motifs that guide the way for the 'Mexican human being', and is usually comprised of dualities and mathematical principles. *Siluetas* (Silhouettes) portrays a series of vertical figures of differing sizes that have been stripped of any distinguishing features. The piece is suggestive of bodies that are simply outlined.



EDUARDO TAMARIZ

Atado, 1981

Bronze

On On loan

Mexican artist Eduardo Tamariz studied at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking in the 1970s. From an early age, they collaborated with their father (also a sculptor) making archangels, mourning figures, and portraits in the Basilica of Our Lady of Guadalupe, and for the central altar of the Metropolitan Cathedral. Their work moves between abstraction and figuration. *Atado* (Tied) is made up of tubular figures squeezed together in the central part of the work. Despite being based on a concrete reference—a bound figure—the formal simplification highlights its geometric feel. For Tamariz, sculpture is an opportunity to show the opposition of materials characterized by their resistance and complexity of carving, and malleable and organic forms.

MIGUEL ÁNGEL GONZÁLEZ SALAZAR

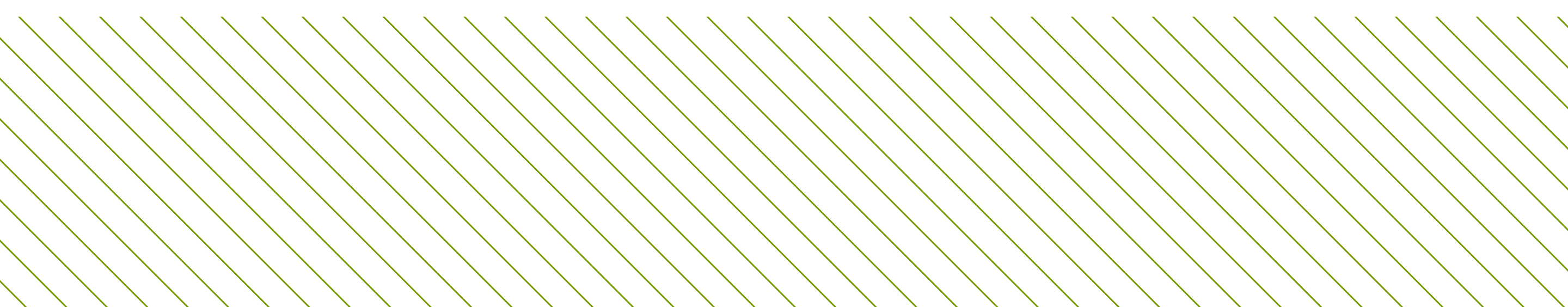
Altar con ofrenda (Altar with offering), 1982

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Miguel Ángel González Salazar studied at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking from 1974 to 1979. Their artistic language fluctuates between figuration and abstraction. During the 1980s, the artist developed a series of sculptures called 'Altars', made from varied materials including wood, bronze, and marble.

This piece belongs to said series. It consists of an H-shaped body crowned by a figure, in front of which is a second, reclining object with a protruding, phallic-like element. The arrangement of the composition, the use of abstraction, and the organic feel of the lines, all evoke the places of worship or altars of ancient cultures. González's sculpture, awarded the Acquisition Prize at the Sculpture Triennial in 1982, is a refined example of experimentation drawing on aesthetic references from prehistoric peoples.



ANTONIO NAVA TIRADO

Germinación, 1985

Volcanic rock

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Antonio Nava Tirado studied at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking; the Sculpture Workshop of the Mexican Institute of Social Security; and the Center for Visual Arts Research and Experimentation of the National Institute of Fine Arts and Literature (INBAL). Their works are inspired by pre-Hispanic mythology and thought. *Germinación* (Germination) is a composition of elements supporting three figures, all made of volcanic stone in the shape of stalactites. The permeable quality of the rocks allows them to interact with the rainwater, which flows to the back of the piece, a surface that serves as a receptacle. The idea of producing or causing an interaction between natural elements—both those of the sculpture itself and external ones (air and water)—is a constant in the artist's work. The title refers to the process of a seed transforming into a plant, which also requires the same natural agents that intervene in the piece: water, light, air, and earth.

SALVADOR MANZANO

Oscilación tangencial, 1982

Enameled steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Oscilación tangencial (Tangential oscillation) belongs to an early body of Salvador Manzano's oeuvre which also includes *Géminis*, another of the artist's sculptures found in the MAM gardens. The flat, circular forms, one concave and the other convex, and the clean finish of the metal, afford the piece particular proximity to post-war artistic movements such as constructivism and geometric abstraction. The sculpture's energy comes from the contrast of the simplicity of the line and the composition, in addition to the optical effect created by the natural light and environment. Manzano received an Honorable Mention for this piece at the First National Visual Arts Triennial in 1979.

BENJAMÍN ROMERO

Ambiente penetrable

(Penetrable environment), n.d.

Polychromatic iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Benjamín Romero made incursions into the field of geometrism, and experimented with the interrelationship of the public with their environment. This piece conceives of the *sculptural* as the modification of space. The artist wished to create a sculpture, conditioned by a given site, requiring the minimum amount of elements. The result is a notably playful and interactive geometric environment the viewer can move through. The sculpture was white for a time, but the original polychromatic design of red, yellow, blue, green, orange, and purple, as suggested by Romero, was later reinstated.

JESÚS MAYAGOITIA

Homenaje a Luis Barragán, 1997

Oxidized iron

On loan

Jesús Mayagoitia studied at the National School of Arts of the National Autonomous University of Mexico (UNAM). Their oeuvre is characterized by the use of painted steel. *Homenaje a Luis Barragán* (Homage to Luis Barragán) is a large metal sheet rusted deliberately by the artist, and divided into two planes by a diagonal opening. The artist plays with the light as it moves between the solid geometric bodies and the opening. The piece reflects Mayagoitia's admiration for the renowned Mexican architect of the title, whose architectural language was characterized by the use of light to create spaces. This artwork was made to participate in the First Biennial of Three-dimensional Art—an event held only once—at the National Center for Arts in Mexico City in 1997.

JESÚS MAYAGOITIA

Inclinación, 1979

Painted steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Jesús Mayagoitia's work is distinguished by a combination of playfulness and technical rigor. Their sculptures often arrange geometric shapes in such a way as to articulate different configurations according to spatial perception and the way the viewer interacts with them. *Inclinación* (Inclination) comprises a series of metal sheets organized in varied rhythmical compositions. They fuse together in one uniform body, unfolding diagonally. The sculpture plays with the notion of balance and gravity. The way the natural light falls on the piece creates shapes that lend it an architectural and monumental aspect.

ANTONIO NAVA TIRADO

La creación, 1988

Mixed stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Antonio Nava Tirado studied under the artists Luis Ortiz Monasterio and Ignacio Asúnsolo at the Academy of San Carlos. Nava Tirado works with the traditional technique of direct carving in volcanic stone, obsidian, and marble. Their use of these materials reflects an interest in establishing a connection with nature, ancient civilizations, and the transformative process inherent to all artistic labors.

La creación (Creation) originally included an obsidian cone. This stone referenced pre-Hispanic cultures, which used it to make tools for war and rituals, and also for the jewelry of rulers. The volumes of this piece, simplified and abstracted to the greatest possible extent, refer to ritual and ancestral monoliths and figures. For Nava Tirado, origins are sacred, transcendental acts that transform chaos into a vital heartbeat. This piece was awarded a prize in the Sculpture Triennial of 1988.

JOYCE DE GUATEMALA

Puerta de la casa de las aguas desvanecientes, 1982

Stainless steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Born in Mexico City in 1938, Joyce de Guatemala was a pioneer of kinetic art in Guatemala where they lived for a long time, and from where they took their name. They studied in Mexico and the United States of America, and experimented with varied techniques including metalworking and the use of neon. In 1973 they were awarded a prize at the XII São Paulo Art Biennial, Brazil. The social impact of the artist's sculptural work was achieved with pieces about social and environmental issues, exhibited in public places.

The artist drew on references from Mayan culture when creating *Puerta de la casa de las aguas desvanecidas* (Door to the house of dissipated waters). The geometric and abstract shapes allude to the structural and ornamental elements of pre-Hispanic buildings. The combination of textures of the materials used divides the work into three planes at different depths, creating an optical effect of movement. In this way, the artist produces a piece with an intense metaphorical charge that is also structurally complex, despite the apparent simplicity of its arrangement.

LESLIE PATRICIA BUNT

Introspección , (Introspection), 1986

Artificial stone (diptych)

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Leslie Patricia Bunt studied at the Academy of San Carlos, the *La Esmeralda* National School of Painting, Sculpture, and Printmaking, and in private workshops. They specialized in direct carving in marble and stone, and also experimented with the use of cast synthetic materials such as polyester resin. In general, Bunt's work is abstract and includes modular elements, as is the case with this sculpture in which the artist places two vertically shaped bodies face to face. The hollows in one of these, and the protuberances in the other, leave no doubt they are complementary—positive and negative—and could unite to form one single piece.

ANA PELLICER

La máquina enamorada, 1975

Hammered copper

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Ana Pellicer began their artistic education in New York, continuing their training later in Mexico, at the *Taller Libre de Grabado* (Free Access Printmaking Workshop). Drawn to coppersmithing and the traditional technique of hammering, they established a workshop in Santa Clara del Cobre, in the state of Michoacán.

La máquina enamorada (The enamored machine) was commissioned to illustrate the industrial history of Mexico. The organic shape breaks with the preconceived idea of mechanics as something cold and inanimate. The numbers disrupt the utilitarian notion bestowed on objects by introducing a conceptual dimension. In this work, Pellicer also echoes the concerns of some artists of their generation: the opportunities offered to art by cybernetics, computing logic, and technology.

AUGUSTO ESCOBEDO

Metamorfosis I, 1968

American stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

At first, Augusto Escobedo's works were figurative. During this period, they created portraits and monumental sculpture. Later, in the 1960s, their artistic language transformed to take on a semiabstract tone. The artist's work then became characterized by the elimination of all unnecessary elements of a figure, retaining only those parts the sculptor deemed relevant.

Metamorfosis I (Metamorphosis I) forms part of a series of sculptures inspired by African art. The piece is a simplified human body that stands out for its organic lines and outlines, its minimalism, and voluptuousness. By means of these elements, Escobedo imbues the piece with sensuality, all the while alluding to a vital, transformative, and primitive force.

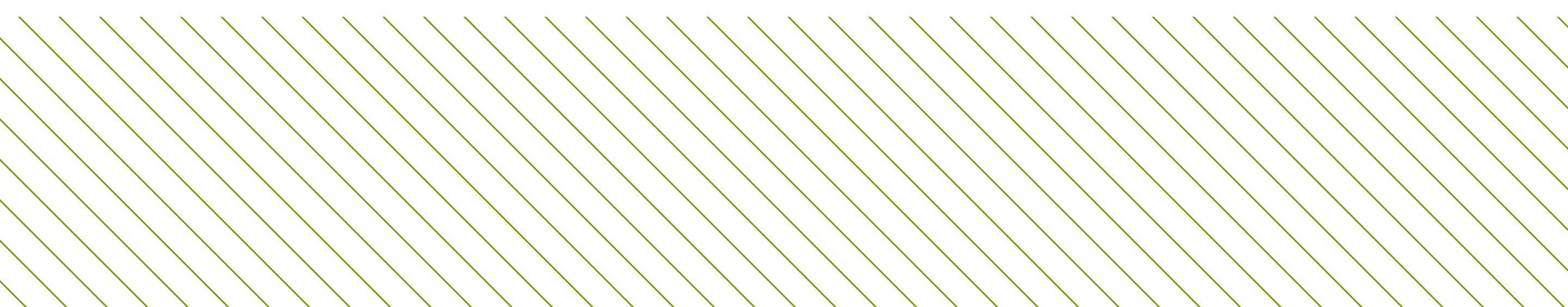
VICENTE ROJO

La Ola (Escenario “D” 3), 1991

Painted iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Vicente Rojo was a multifaceted artist whose oeuvre encompassed engraving, painting, sculpture, and design. Their contribution to abstractionism and the field of editing was fundamental to Mexico. *La Ola* (The Wave) is part of the series entitled ‘Scenarios’, a set of geometric sculptures created at the start of the 1990s that is characterized by the use of relief and volumes, and the combination of curved and straight lines. In the case of this piece, said elements lend a sense of movement, recalling not only the waves on the surface of the sea, but also writing or script. The flattened ring at one end of the piece alludes to the letter ‘O’. Rojo creates a play on the word and the symbol, of the literal meaning and a metaphorical image.



LORRAINE PINTO

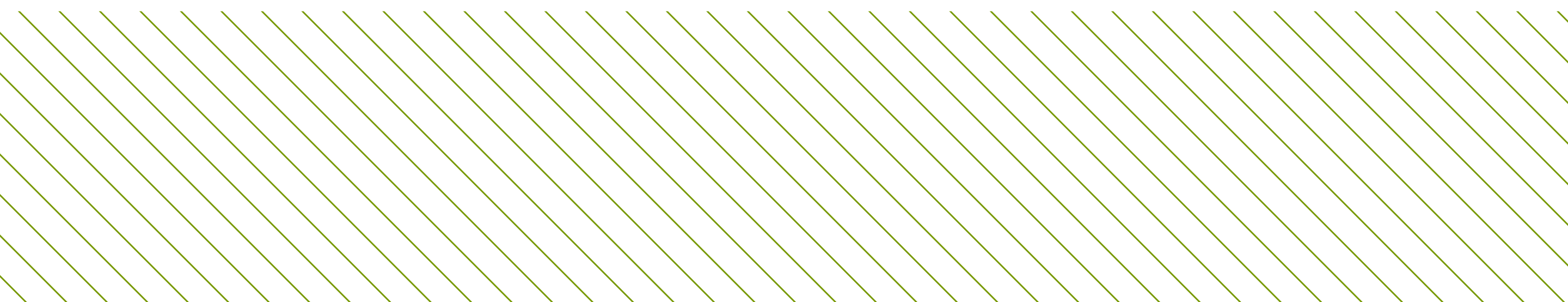
Espiral I, Espiral II y Espiral III, 1980

Enameled cast iron

On On loan

Lorraine Pinto is an artist from the United States of America who moved to Mexico in 1953. Their work is typically experimental in nature, and usually integrates technology with art. In 1964, they organized the Experimental Kinetic Art Laboratory (*Laboratorio Experimental de Arte Cinético*), a space for interdisciplinary creation and technological innovation. Pinto pioneered explorations of movement, sound, and the use of materials considered unconventional at the time, such as acrylic, plastic, and neon light.

Their interest in challenging staticity is evident in *Espiral* (Spiral) *I*, *II*, and *III*. In this set of sculptures, the three iron ribbons complement each other rhythmically. The artist originally designed them colored red, but decided to change the color during later renovations. When light falls on the spiral structure and shape, it produces an optical effect of movement, despite the immobility of the iron.



HERSÚA

Ovi, 1986

Iron, cement and sheet copper

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Manuel Hernández Suárez, better known as Hersúa, founded the experimental art group *Arte Otro* (Other Art) toward the end of the 1970s. Their approach to sculpture was based on two beliefs: firstly, that every person connects to space, whether from a political, economic, or social perspective; and secondly, it is essential to reevaluate the notion of space as a shared, collective asset.

Ovi is one of the artist's monumental works. It is composed of five geometric modules inclined to the point of precariousness. The shapes create archways and tunnels that invite the viewer to move through them, a journey that transforms the piece's meaning. This notion is a fundamental aspect of Hersúa's artistic proposal, as for them the public is a coparticipant and coproducer of the works: the public's perception endows these with meaning.

Ovi has a sister sculpture, *Gwendolyn*, for which the artist was awarded the "The Hakone Open Air Museum" International Prize at the fourth Grand Prize Henry Moore Exhibition in 1985. The piece is currently exhibited at the Utsukushi-ga-hara Open-Air Museum, located near Tokyo, Japan.

MARÍA ELENA DELGADO

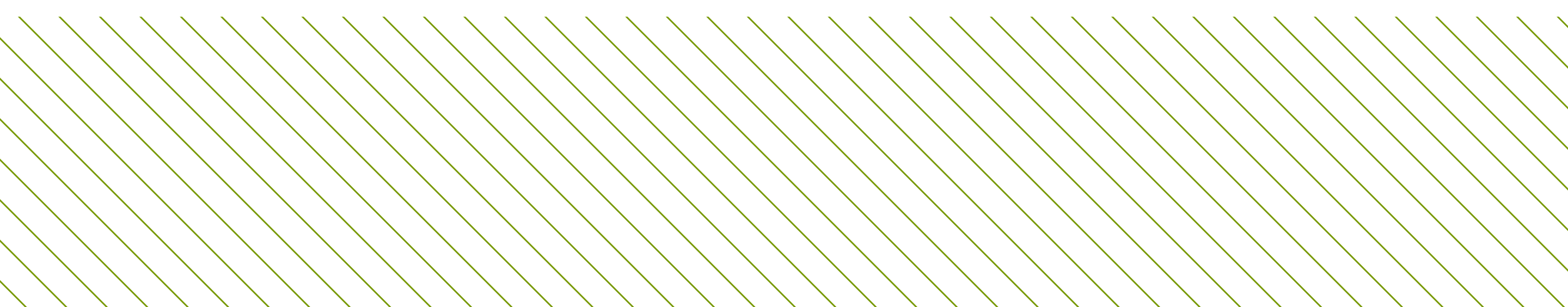
Piedra del siglo XXI, 1971

Stone

On loan

María Elena Delgado, an academic and founder of the Art Association of the Mexican Academy of Fine Arts (*Ateneo de Arte de la Academia Mexicana de Bellas Artes*) and the Contemporary Plastic Arts Movement Association (*Asociación Movimiento Plástico Contemporáneo*), was also a member of the Hall of Mexican Fine Art (*Salón de la Plástica Mexicana*). Their oeuvre is characterized by the use of hard-to-manipulate materials (such as marble, onyx, and glass), and the incorporation of circular and spherical shapes related to Buddhist symbols.

In *Piedra del siglo XXI* (21st century stone) the artist plays with balance: the cone of the lower part of the work serves as a base and point of equilibrium for the ring placed atop it. The piece reflects on the cycle of time. Its shape and materiality are reminiscent of ancient sculptures and monoliths, while the extent of geometric abstraction and the purity of the lines link the piece to the avant-garde artistic language of the artist's time. In this way, Delgado established a temporal paradox using minimal resources.



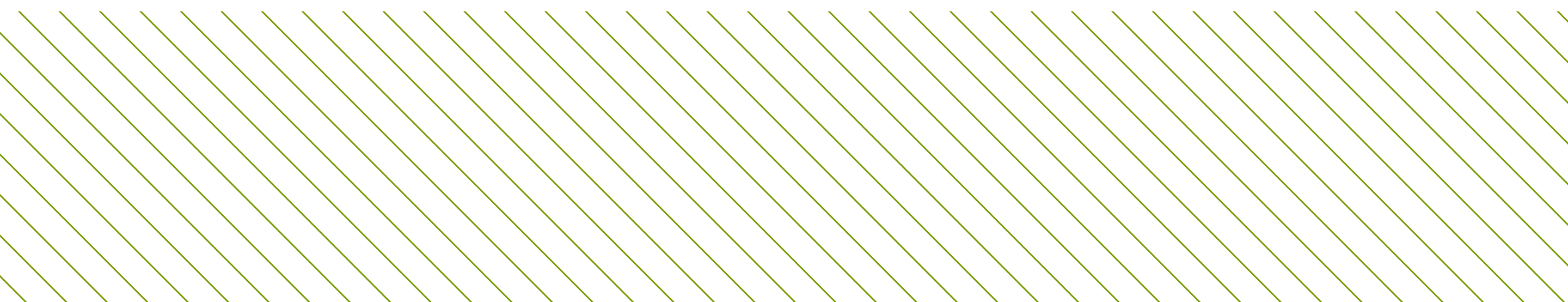
MARÍA ELENA DELGADO

Ventana al universo III, 1972

Stone

On loan

Although most of María Elena Delgado's works are of a figurative nature, they also created abstract sculptures. These are characterized by the symbolic use of geometric shapes, associated with Buddhism and the Mesoamerican worldview. In the case of *Ventana al universo III* (Window on the universe III), the artist used a conical figure for the base, on which rests a large circle with a central, rhombus-shaped opening. The artist, by means of these elements and the composition, sought to synthesize Buddhist philosophy (referencing the Tao, the universe's primordial essence, usually represented by a circle) and Mexica culture (the central opening alludes to the Nahui-Ollin, a sign that encompasses the idea of the universe in the Nahuatl worldview).



FRANK KYLE BLACK

La familia, 1966

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Frank Kyle Black, a sculptor and designer from the United States of America, and a veteran of the Second World War, came to Mexico in the 1950s, where they went on to develop a significant part of their career. In 1967, they participated in the Third National Sculpture Biennial with four works. Black's work is located halfway between the figurative and the abstract, and explores themes including reconciliation and love as a way of counteracting the horror of war. This can be seen in the sculpture entitled *La familia* (The family). In this piece, three bodies (identifiable as a mother, father, and child) form a circle. The figures emerge from one single sheet of bronze, allowing the artist to represent the closeness and unity of a family.

FRANCISCO ZÚÑIGA

Las dos esperanzas, 1959

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Francisco Zúñiga, a Costa Rican-born Mexican artist, learned the profession of sculptor in their father's workshop, and subsequently studied at *La Esmeralda*. Throughout their career, they maintained a strong interest in pre-Hispanic art, especially that of the Maya.

Themes related to popular traditions—mainly the representation of indigenous women—are recurrent in Zúñiga's oeuvre. In *Las dos esperanzas* (The expectant pair), the artist portrays two barefoot women looking in opposite directions as if waiting for something. The voluptuous forms and the details of the faces refer to pre-Hispanic cultures. For the sculptor, the thick, generous, and monumental bodies symbolize the cultural roots, land, and people of Mexico and Latin America.

ÁNGELA GURRÍA

El aguaje, 2002 - 2003

Marble

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Ángela Gurría did not formally attend an art school, and learnt the profession of sculpture from artist Germán Cueto. *El aguaje* (The current) forms part of the works commissioned by the *Comisión del Papaloapan* (Papaloapan Commission) in the 1970s. In this sculpture, the artist's intervention in the rock is minimal. Through protuberances and gentle rises, they lightly sketch a few details that hint at the shape of mountains and rivers, creating a sort of three-dimensional landscape. Allusions to nature are recurring motifs in Gurría's artwork.

GERMÁN CUETO

Miko-ito, n.d.

Enameled metal

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Germán Cueto was a pioneer who introduced abstractionism into Mexican sculpture, and was also the first artist to add cubism to the profession. This piece is an example of the artist's constant experimentation with materials and forms, as part of their researches into the relationship between art and different cultures. *Miko-ito* references Kabuki or Noh theater. The different planes and the interplay created between volume and space give the appearance of a delicate representation of movement, taken to a monumental scale.

GELSEN GAS

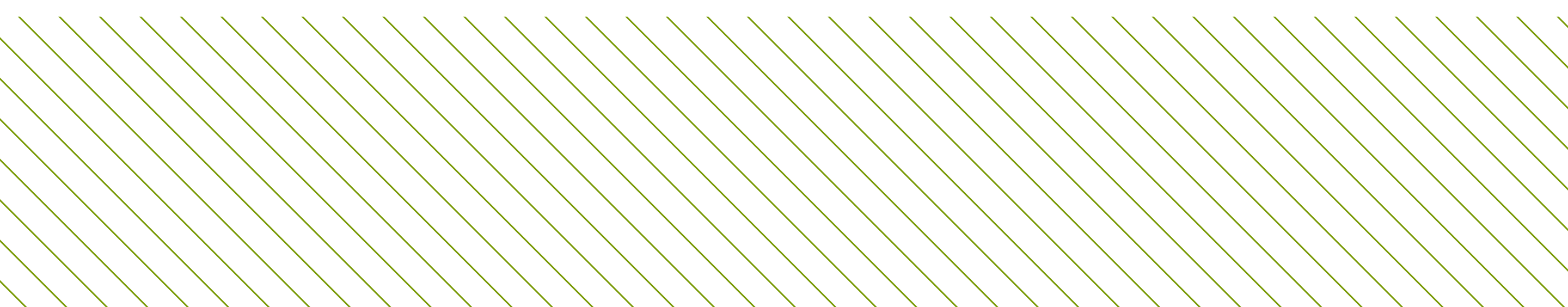
La jaula de las palabras, 1964

Mixed media and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Gelsen Gas was a multidisciplinary artist: they were a theater and film director, producer, actor, poet, and sculptor. Their sculptural work includes small format series, murals, and urban artworks.

The artist believed sculpting was a process of addition, that is to say, obliging the materials to bend to the will of the sculptor. In *La jaula de las palabras* (The cage of words) they resort to the composition principle of the found object, recycling such diverse elements as bone, iron bars, fiberglass, and chains. They created a vertical structure made up of four differently shaped metal bodies that rises upward like a totem. In this way, Gas restores a sense of narrative and the metaphysical to something, that when taken in isolation, appears trivial and everyday.



ISAÍAS CERVANTES RODRÍGUEZ

Defensa de vivir, (In defense of life), 1964

Artificial stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

This work participated in the Second National Sculpture Biennial in 1964, in the 'free theme' category. The ensemble represents a mother whose left hand rests on their child's shoulder, while their right hand wields a machete. The artist conceptualized this piece based on Marxist ideology and the political situation of Mexico at the time. For example, the toy cannon the child holds in their left hand symbolizes the fusion of popular arts with a 'cultured' aesthetic, a socialist proposal highlighting the social function of art.

TOMÁS CHÁVEZ MORADO

Mujer sentada, 1956

Polychrome plaster

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Tomás Chávez Morado created the National Shield on the main facade of the National Museum of Anthropology (Mexico City), and the column of the monumental fountain located at the same museum. Chávez learned to sculpt at a very early age. Throughout their professional career, they taught at the Secretariat of Public Education (*Secretaría de Educación Pública*, or SEP), and acted as director of the School of Visual Arts of the National Institute of Fine Arts and Literature (INBAL). *Mujer sentada* (Seated woman) is of a nationalist nature, presenting clearly indigenous features. The artist's command of technique is evident in the piece: the use of painted plaster deals with matters of both balance and composition in a very natural way.

DIEGO MATTHAI

Nubes secándose, (Drying clouds), 1984

Forged polychrome iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Architect, interior designer, designer, and artist Diego Matthai has participated in the shaping of Mexican architecture since the 1970s. They were also one of the first architects to show an interest in developing the field of industrial design in Mexico. In Matthai's visual artworks, geometry, simple shapes, and smooth surfaces give rise to effects associated with natural phenomena. Clouds are a motif that often appears in their creations. In this piece, they are represented using a simple line. Their arrangement aligns with one of the artist's areas of interest: incorporating objects in their environment, and exploring how these two elements coexist stylistically. This sculpture was part of the artist's solo exhibition entitled 'Sculpture returns to the garden' (*La escultura regresa al jardín*), held at the MAM.

KIYOTO OTA

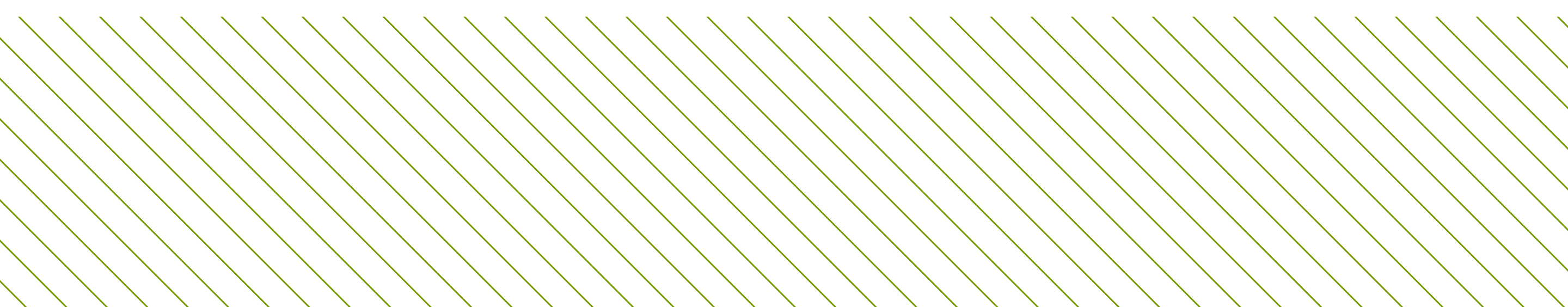
Untitled, n.d.

Marble and wood

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Two principles govern Kiyoto Ota's conception of sculpture: the first is *kyo*, the void, a state which allows us to sense the universe, and the other is *mu*, nothingness, which contains all the objects in the world that cannot be named. The sculptor hopes their works outline the existence of something immense, unintelligible, void of meaning, but therefore connected to the universe.

This sculpture reflects said philosophy. Ota juxtaposes the organic shape of the wood with the formal cleanliness of the block of marble that holds it at its center. The contrast of textures and the natural deterioration of the organic component in the face of the rock's environmental resistance create a subtle sculptural touch, which combines with the way the space is modified by the very relationship created between the piece and the natural environment of the Sculptural Garden.



TOSIA MALAMUD

Maternidad, 1967

Chiluca stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Tosia Malamud was born in Ukraine. They came to live in Mexico at a very early age, and their artistic career was built and shaped here. Their work includes realist and expressionist pieces, and some approaching cubism. In *Maternidad* (Maternity), Malamud portrays the figure of a mother and their child. The forms emerge from the stone in an effortless and dynamic manner, emphasizing the texture and solidity of the material. A love of curves and the sinuosity of outlines are constants in their work. The artist participated with a previous version of this piece in the Second National Sculpture Biennial of 1964.z

TOSIA MALAMUD

El beso, 1957

Chiluca stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Throughout their career, Tosia Malamud moved away from the nationalist themes of the time, and instead created sculptural works that resembled the abstract experimentations happening in other parts of the world, primarily in Europe.

In 1962, Malamud participated in the First National Sculpture Biennial with *El beso* (The kiss). The work consists of two figures that merge together softly and lightly, a counterpoint to the inherent hardness of the material it is made of. The lack of detail or definition of features in the faces and extremities is characteristic of Tosia Malamud's work.

TOSIA MALAMUD

Mujer reclinada o recostada, 1964

Artificial stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Tosia Malamud was a member of the Hall of Mexican Fine Art (*Salón de la Plástica Mexicana*), and was once considered the most notable portrait sculptor in Mexico. Their work is characterized by the search for movement in static stone. *Mujer reclinada* (Reclining woman) depicts a pregnant female figure. The simplicity and synthesis of the elements highlight the emotive feel of the piece; the lengthened limbs lend it a gentle rhythm. This work received an Honorable Mention in the Second National Sculpture Biennial in 1964.

MARÍA LAGUNES

Cabeza de León Felipe, 1969

Bronze

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

María Lagunes began their artistic education in their hometown of Veracruz, moving later to Mexico City to attend the *La Ciudadela* Center for Higher Education in the Applied Arts (*Centro Superior de Artes Aplicadas*) and the National School of Visual Arts of the UNAM, where they also taught from 1969 to 2005.

This work is a posthumous homage to León Felipe, a Spanish poet and politician exiled in Veracruz, and a close friend of the artist. The fragmented style and the cavities that play with the bust's spatiality and volume, explore the portrait's range of perspectives. The exposed supporting structure emphasizes the importance of what can be hidden from view. *Cabeza de León Felipe* (León Felipe's head) was exhibited at the Museum of Modern Art in 1971, as part of the First Hall of Sculpture.

GELES CABRERA

Hombre (Man), n.d.

Carved volcanic rock

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Geles Cabrera experimented with a wide variety of materials in their art, including wood, pink cantera stone, Chiluca stone, terracotta, scrap metal, plastic, and newspaper.

In this work, the artist returns to the classical art form of representing seated or reclining figures. The use of minimal elements creates the interplay of abstraction and figuration. By exploring the male body in this piece, Cabrera defied the thematic and formal canons of their time with regard to representations of the human form in sculpture.

ANA MERCEDES HOYOS

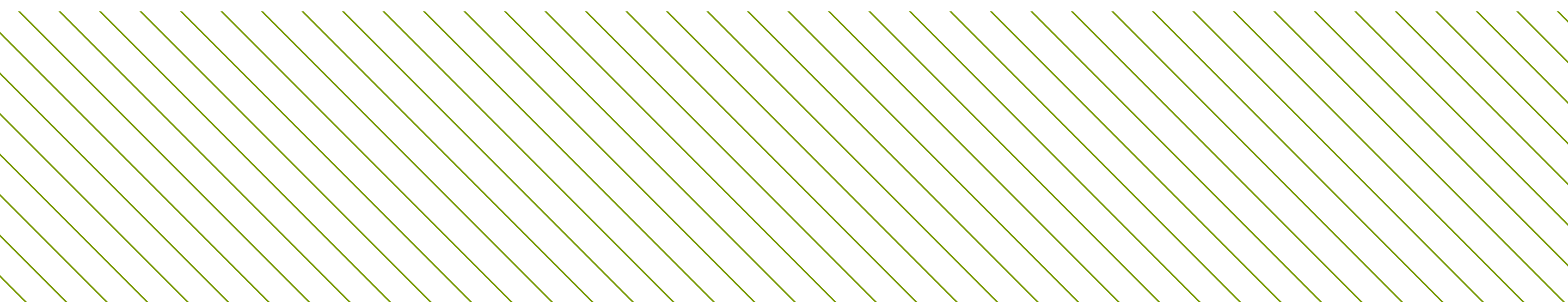
Sandía de la cordialidad, 2006

Sheet iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Ana Mercedes Hoyos was a Colombian painter and sculptor, awarded first prize at the xxvii National Salon of Colombian Artists. Their pictorial work shifted toward abstraction—with pieces they called ‘atmospheres’—while their sculptures are located halfway between realism and abstraction.

Fruit plays a prominent role in the artist’s work; they use it to allude to specific occasions or characteristics of Latin American culture and history. The watermelon, for example, is a symbol of peace and coexistence. Ana Mercedes Hoyos’ *Sandías de la cordialidad* (Watermelons of cordiality) can be found in several public plazas and cultural spaces in the Americas. For the Sculpture Garden of the MAM, the piece is a reinterpretation of the formal qualities of the portrayed object. The curving of the lines and the asymmetrical arrangement of the metal volumes that represent the seeds, give the piece a playful and rhythmical feel.



ROSA CASTILLO

Mujer sentada (Seated woman), 1961

Carved volcanic rock

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

This work was awarded the La Venta Prize at the First National Sculpture Biennial. It is representative of the nationalist style accepted by sculpture critics at the time. The simple line integrating the indigenous features with the stone, the balanced form, and its expressive feel earned the piece this prize. Rosa Castillo studied under Francisco Zúñiga, Luis Ortiz Monasterio, and José L. Ruiz.

EUGENIO KISH

La princesa, 1964

Artificial stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Artist Eugenio Kish participated in the Second Sculpture Biennial with two works: *El secreto* (The secret) and *La princesa* (The princess). The former was made of bronze, while in the latter they experimented with artificial stone. As was the case of most of the works presented at this event, *La princesa* is a study of the human figure. It portrays a woman with a serene face, seated with a straight back and arms crossed on their thighs. The artist slightly lengthened the arms, legs, and neck, giving the figure a slenderness whose verticality accentuates the expression of the piece.

ANASTACIO TÉLLEZ SÁNCHEZ

Por la paz, 1962

Wrought copper

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Anastasio Téllez Sánchez was part of a generation that changed sculpture in Mexico, both through the subjects they addressed (adding a humanist aspect), and through its production. *Por la paz* (For, or in favor of peace) portrays the figure of a woman with bent knees holding a child whose outstretched arms release a dove to the skies. The sculptor is expressing concern for the many wars and political conflicts of the 1960s. Téllez received the Tolsá Prize for this artwork at the First Sculpture Biennial in 1962.

ARMANDO ORTEGA OROZCO

Hombres hacia el espacio, n.d.

Metal

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Armando Ortega Orozco's artistic education was marked by their time at the *La Esmeralda* National School of Painting, Sculpture, and Printmaking; the Academy of San Carlos; and the Center for Visual Arts Integration (*Centro de Integración Plástica*). They studied under both Luis Ortiz Monasterio and David Alfaro Siqueiros.

Hombres hacia el espacio (Men into space) is a dynamic composition: the static lower body contrasts with the upward movement of the upper body. The artist plays with points of equilibrium. The title alludes to the space race and the conquest of space, and the piece also expresses some of the concerns of the postwar era, reflected in the inclusion of a peace dove and the symbol of atomic energy. Ortega Orozco was awarded the Diego Rivera Prize for this sculpture at the 1960 Contemporary Mexican Sculpture exhibition.

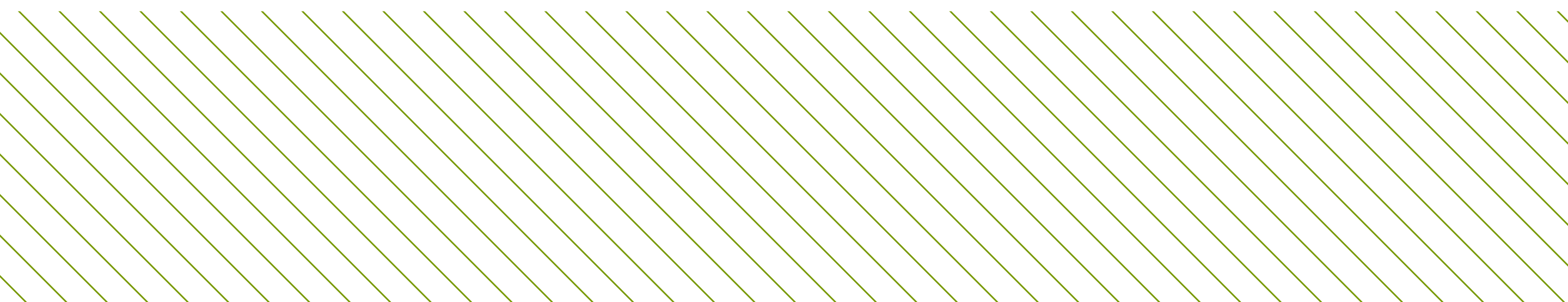
ANASTACIO TÉLLEZ SÁNCHEZ

Por el desarme, 1962

Wrought copper

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Anastasio Téllez Sánchez used varied materials in the making of their sculptures, including metals. *Por el desarme* (For, or in favor of disarmament), a piece that participated in the First National Sculpture Biennial in 1962, is made of copper. Téllez Sánchez addressed pacifist themes arising from the international situation of the Vietnam war, as did several artists present at this and other contests of the time. The exaggerated proportions of the body and the expressive posture allude to the dramatic nature of armed conflicts.



ARMANDO ORTEGA OROZCO

El fin o el hombre caído, 1964

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

The work of painter, sculptor, printmaker, and metal smith Armando Orozco, is known for its political flavor and critique of social issues. They were a student of David Alfaro Siqueiros, and a member of the Hall of Mexican Fine Art (*Salón de la Plástica Mexicana*).

El fin o el hombre caído (The end, or the fallen man) was added to the MAM's collection in 1964 after winning the Second National Sculpture Biennial. In this piece, the artist reflects on the horrors of war. It portrays a lifeless body whose face looks toward the skies. The irregular texture of the finish, the disproportioned volumes, the deformed extremities, and the dramatic nature of the scene all imbue the piece with a strong expressionist charge.

ARMANDO ORTEGA OROZCO

La paloma de la paz, n.d.

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Sculptor Armando Ortega Orozco participated with this piece in the First Sculpture Biennial, held in 1962. It was created at a time when the war was a constant concern, and the call for peace was a reaction against the military operations lead by the United States of America, specifically those in Vietnam. In this piece, the sculptor portrays a dove resting on a base of interlaced nails and chains that simulate the spoils of war.

ROSA MARÍA ROBLES

Puerta principal, 1988

Poplar and basalt assemblage

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Rosa María Robles Montijo, an artist from Sinaloa state who graduated from the *La Esmeralda* National School of Painting, Sculpture, and Printmaking, belongs to a generation of female creators in Mexico who have used the visual arts as an act of militancy, and a way of critiquing the country's social issues. Robles Montijo often uses objects belonging to victims of violence in their work, and also the trunks of old trees. In *Puerta principal* (Front, or main door) the artist takes from this constant in their oeuvre. Two poplar trunks lined up in a row originally accompanied the basalt column that rises up, slightly curved. This created a minimalist ensemble whose composition alluded to a sort of threshold. However, exposure to the elements has disintegrated the wood.

HERBERT HOFMANN-YSENBURG

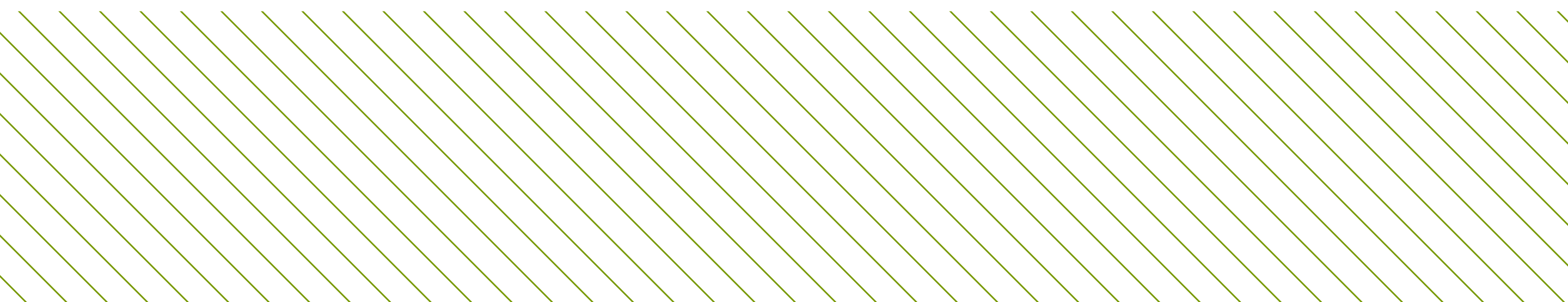
La voz del silencio, n.d.

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

When starting out as a sculptor, Herbert Hofmann-Ysenbourg created works of a realist nature. However, the very process of exploring the human figure led them to an abstract proposal characterized by formal synthesis, stylized lines, and the absence of facial features or distinguishing marks.

La voz del silencio (The voice of silence), a piece the artist participated with in the Second National Sculpture Biennial in 1964, stands out for the expressionism achieved through the use of geometry. The artist dispensed with any details not required for the composition, and instead favored essential elements relating to the body. This minimalism emphasizes the air of lament suggested by the figure's stance. The piece reflects Hofmann-Ysenbourg's interest in humanist art, a common tendency in the artistic community after the Second World War.



HERBERT HOFMANN-YSENBURG

Diálogo I, n.d.

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

The human figure was a constant in Hofmann-Ysenbourg's oeuvre. Through their varied interpretations of the body, they arrived at the stylization characteristic of their sculpture: lengthened lines, open volumes, altered proportions, shapes that tend toward the geometric. Said elements are evident in *Diálogo I* (Dialog I) which portrays the scene of a man and a woman seated facing one another. The artist chose to give the piece a rough finish which, rather than giving the appearance of the iron it is made from, instead resembles volcanic rock, lending a much more natural and organic feel. Hofmann-Ysenbourg participated with this piece in the First National Sculpture Biennial in 1962.

HERBERT HOFMANN-YSENBURG

Hombre sentado, n.d.

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Of German origin, the artist Herbert Hofmann-Ysenbourg moved to Mexico in 1939. A great admirer of colonial Mexican and pre-Columbian mural painting, they became interested in archaeology. Their sculptural style is abstract, making use of precise and simple lines, and in their works the configuration of human figures appears to be the result of a combination of the modern and the pre-Hispanic.

The structural composition and monumentality of *Hombre sentado* (Seated man) made a great impact in the reviews of the time. Using just one sheet of iron that folds and stretches, the artist creates the figure using straight and diagonal lines whose angles reference the body's joints. This piece was awarded the José Clemente Orozco Prize at the Mexican Sculpture Exhibition of 1960.

HERBERT HOFMANN-YSENBURG

Dualidad eterna, juego de la vida, n.d.

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Hofmann-Ysenbourg's sculptural proposal finds resolution in abstraction and expressionism. More than a mere objective description of reality, the artist gives a key role to the emotions and feelings the work communicates. They believed their work was akin to architecture, as in both cases the artist works with open spaces and volumes.

In *Dualidad eterna, juego de la vida* (Eternal duality, the game of life), Hofmann-Ysenbourg harnesses the potential of the wrought iron, joining the different elements together in a dynamic grid to create a vertical frame that resembles architectural formwork. This piece was awarded the Chac-Mool Prize at the First Sculpture Biennial in 1962.

MANUEL FELGUÉREZ

El barco México 68, 1968

Polychrome iron

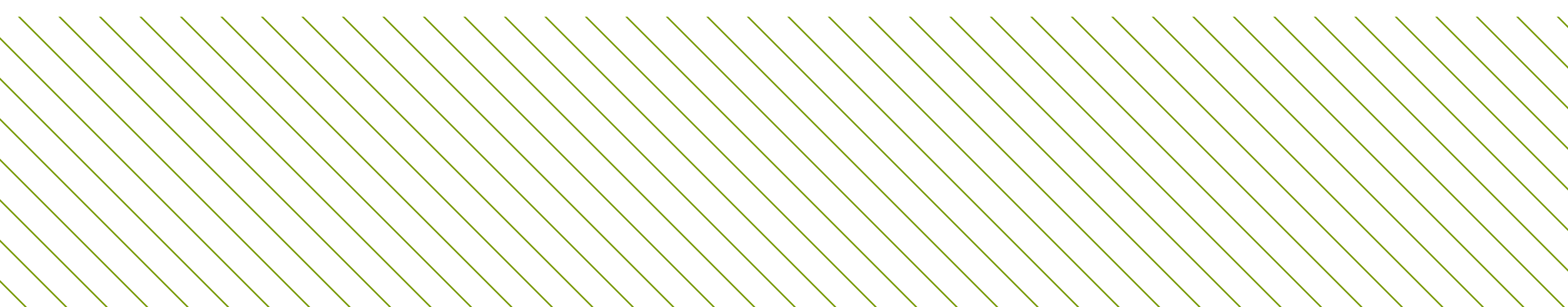
The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

In their sculptural career, Manuel Felguérez followed a line of formal research that had the use of industrial waste materials as a point of reference. Part of their work resulted in the creation of murals and large format assemblages, and the other centered on geometric structures resulting from their study and contemplation of machines.

El barco México 68 (The boat Mexico 68) aligns with Felguérez's first line of inquiry. The piece was created at the invitation of Mathias Goeritz to participate in the *Ruta de la Amistad* (Route of Friendship). It was intended as an indoor sculpture—comprising a stained glass window and a reflecting pool—to be mounted on a wall at the entrance of the Olympic Village. However, after the repression of the student movement in 1968, Felguérez refused to collaborate with the government, leaving the piece unfinished. It is made of a keel containing a series of geometric volumes made from enameled iron, colored in greys and reds.

In 1970, the Olympic Committee, on Felguérez's request, donated the work to the Museum of Modern Art to be installed in the Sculpture Garden.

This artwork was originally entitled 'Mexico 68' in reference to the student movement. However, visitors to the MAM began to call it 'The boat' after it was included in the Sculpture Garden. Felguérez added this name to the first, resulting in the current title.



EMILIO FARRERA

Cetáceo Lunar, 1990

Iron and concrete

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

The work of architect and sculptor Emilio Farrera is characterized by the incorporation of elements from architecture. Largely designed for urban environments, their sculptures typically play with structures, scale, volumes, movement, and the resistance of the materials. The structure entitled *Cetáceo Lunar* (Lunar cetacean) explores the notion of balance—the concrete mass is supported by a metal structure. The name alludes to the idea of a whale from the Earth's natural satellite. The artist participated with this sculpture in the Salon of Visual Arts, Sculpture Triennial in 1995.

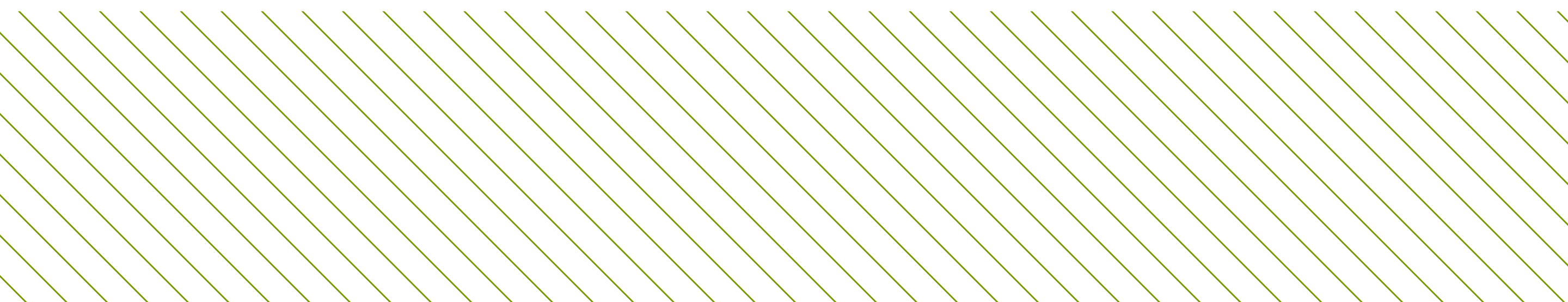
EMILIO FARRERA

Controversia, 1987

Concrete and painted iron assemblage

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Emilio Farrera's architect's training lead to the use of construction materials in their oeuvre, as they are familiar with how these behave and their resistance. *Controversia* (Controversy) is made from a block of concrete contained by two enameled iron structures. The elements create a play on mass, voids, and space, and the overall composition lends a dynamic feel to the piece.



MICHELANGELO PISTOLETTO

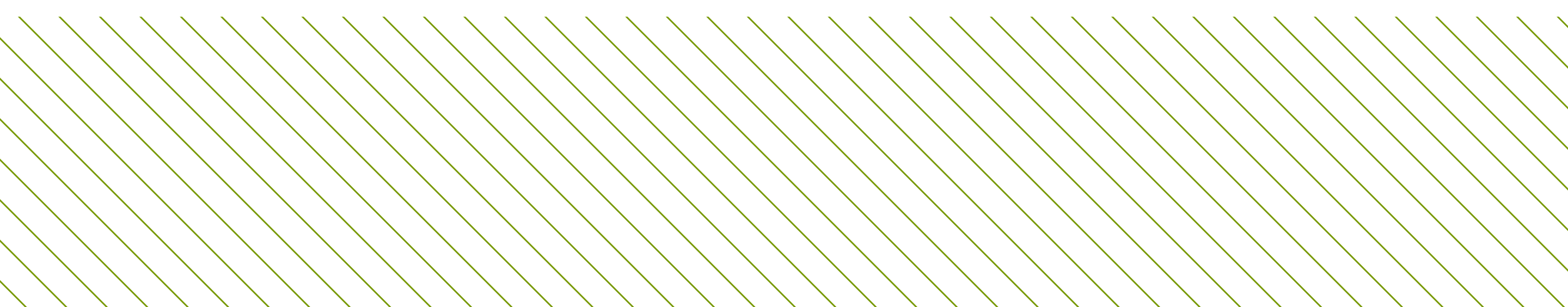
Il Terzo Paradiso (El tercer paraíso), 2015

Volcanic stone

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Italian theorist and artist Michelangelo Pistoletto is considered one of the main representatives of *Arte Povera*, an Italian art movement of the 1960s. Its members questioned the materials traditionally used in art and, counter to this, experimented with 'poor', readily available materials such as discarded scraps, wood, leaves, stones, vegetables, cloth, charcoal, and clay, among others.

Il Terzo Paradiso is part of a series of interventions also found in other cities across the world. The piece is a configuration of the mathematical symbol for infinity etched on the very terrain of the MAM garden itself. The three circles it comprises were made of volcanic stone, a material chosen to allow the piece to connect with its environment. This gives rise to a dialog between the earthly nature of the materials and the abstraction of ideas.



HERBERT HOFMANN-YSENBURG

Presencia (Presence), 1964

Wrought and enameled iron

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

As in other works by Herbert Hofmann-Ysenbourg, the theme and composition of this sculpture is based on a study of the human form. The artist portrays five figures using blocks, where the fragmented cubes correspond to the body, and the circular fragments to the face. The piece shares the formal solutions and sculptural style of works the artist created for church premises: stylized lines, little or no decorative details, and geometric simplification. Hofmann-Ysenbourg participated with this piece in the Second National Sculpture Biennial in 1964.

LORENA WOLFFER

Fe de hechos, 2015

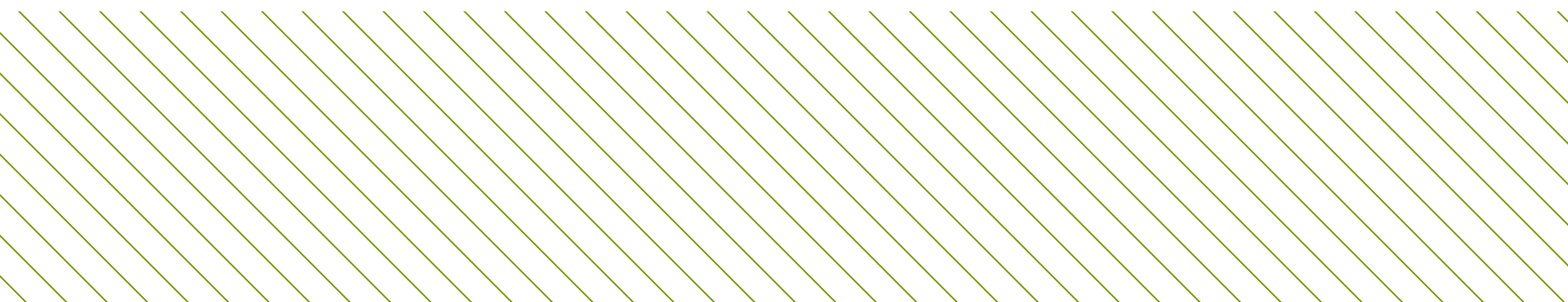
Performance

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

In 2015, the artist and activist Lorena Wolfer presented the exhibition *Lorena Wolffer / Expuestas: Registros públicos*. It comprised a documentary account of thirteen performances and collective actions carried out by the artist in public and artistic spaces in Mexico City, Queretaro, Tijuana, Great Britain, and China, from 2007 to 2013. The exhibition -consisting of graphic documents, footage, and materials of the actions, interventions and performances- aimed to raise awareness of gender-based violence in Mexico.

Fe de hechos (Certification of Fact) was a performance that was originally presented in 2010. It operated as a record and testimony of the violence survived by dozens of women, as well as the repercussions that the knowledge of these had had in Wolffer. While the artist was narrating these stories, she gave them material presence by kneading pieces of black dough one-by-one, and wrapping them in felt. In the end, the spectators took the stories with them, with the promise of finding symbolic ways of healing.

During the exhibition, the roles of the performance were reversed: now it was the public who left hundreds of stories in pieces of felt-wrapped dough that were buried in this garden at the end of the exhibition.



ALBERTO CASTRO LEÑERO

Túnel plegado (Folded tunnel), 2022

Steel

The Museum of Modern Art collection. National Institute of Fine Arts and Literature (INBAL) / Secretariat of Culture

Alberto Castro Leñero is a key creator who developed their work in Mexico toward the end of the 1980s, a period marked by the emergence of new means of artistic production and the transformation of circuits of art consumption and circulation. Their oeuvre includes graphic art, painting, sculpture, illustration, video, and architectural and urban projects.

Their sculpture addresses space through interplaying relationships between the social dimension of art and the subjectivity of the creator/spectator. *Túnel plegado* is a work conceived to be located in the public space and, from there, question the limits of spatiality and the notion of the collective through interactions with passersby. By presenting this as a piece to be traversed, transited, and transformed, Castro Leñero introduces an organic and intimist charge and the sculpture, rather than being an object, is an experience.

