

Exhibition Information

# Magali Lara

Five Decades in Spiral

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Exhibition Credits

We have presented this information on the exhibition in an interactive format so it can accompany you before, during and after your visit. You may also consult it directly in the galleries.

## About the Exhibition

Magali Lara is a feminist artist who creates images and narratives that explore the reciprocity between beings and sensations, states and emotions, feelings and material gestures, expressed in a highly personal way as a dialogue between lines, pigments, and objects. Although she participated in collective showings in the 1970s, she has focused on the creation of a unique visual language characterized by an expressive handling of lines, the introduction of handwritten text into the representations of spaces and objects, and the way in which allusions to the body and to plant life allow her to explore, with delicacy and humor, the erotic and existential vicissitudes of contemporary female experience. Organized in the form of a spiral, this exhibition constitutes a chronologically reserve retrospective of Lara's work: it begins with murals produced ex profeso for the showing and ends with her first drawings from the 1980s and 1970s. The exhibition surveys Lara's visual and spatial explorations throughout the course of her career, revealing how her oeuvre has carved out a territory of its own, not only in formal and plastic terms but also in emotional ones.

Cover Image:

*After the Rain 03*, 2009. Detail.

Photo: Marco Antonio Pacheco

## About the Artist

Magali Lara

Mexico City, 1956

Magali Lara lives in Cuernavaca, Morelos, where she teaches painting at the Universidad Autónoma del Estado de Morelos. She studied Visual Art at the ENAP and has been awarded grants from the Sistema Nacional de Creadores de Arte. She received the Medalla al Mérito en Artes 2019 from the Congreso de la Ciudad de México, and the Medalla Bellas Artes 2024 from the INBAL. Lara's work betrays a profound interconnection between textual and visual media; in her own words, "the idea of visual poetry is central to most of my pieces." Her multilayered practice involves the use of painting, drawing, ceramics, weaving, video animation and installation. Among her exhibitions, we should mention *Magali Lara: Interior Landscapes* (James B. Duke House, IFA/ NYU & ISLAA) in 2024, and *Trópico fantasmático: borraduras* [*Spectral Tropics: Erasures*] (La Tallera, Cuernavaca) in 2023.

Widely recognized for her artist's books, Lara melds text with image in her experiments with various graphic and printmaking processes. Her most recent projects ponder human existence—on both an individual and societal level—while involving multiple forms of creative collaboration.



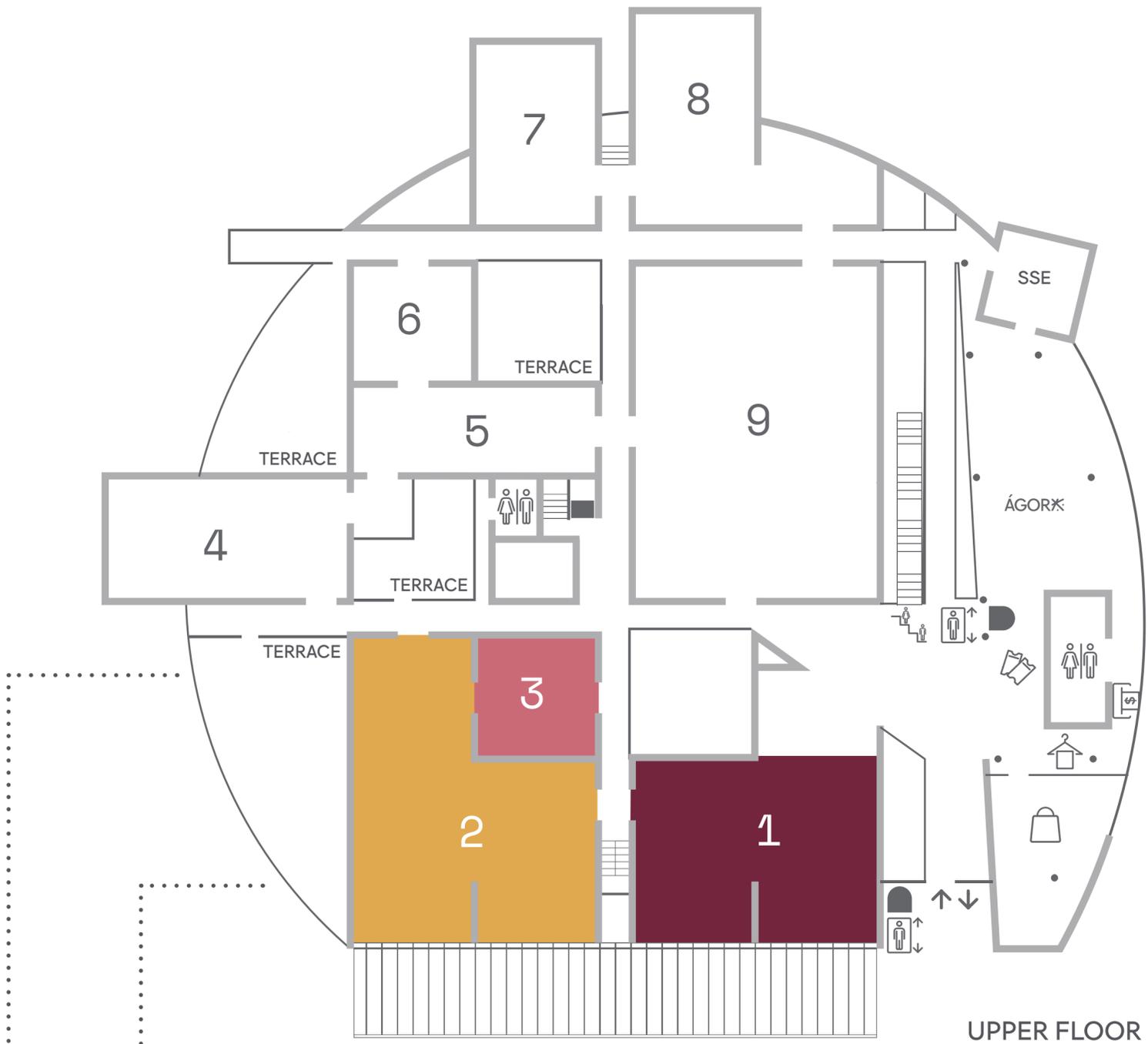
# Museum Layout

## Layout of the Exhibition Gallery

● Gallery 1

● Gallery 2

● Gallery 3



### Sections:

Ramifications/Rendings  
Lines and Textures  
Interiors  
The Scatology of Feelings

### Section:

Domestic Stories

### Sections:

Wall and Fragment  
Futures  
Bodies and Organs

# Layout of the Exhibition Gallery

## Sections of the Exhibition

● Gallery 1

● Gallery 2

● Gallery 3

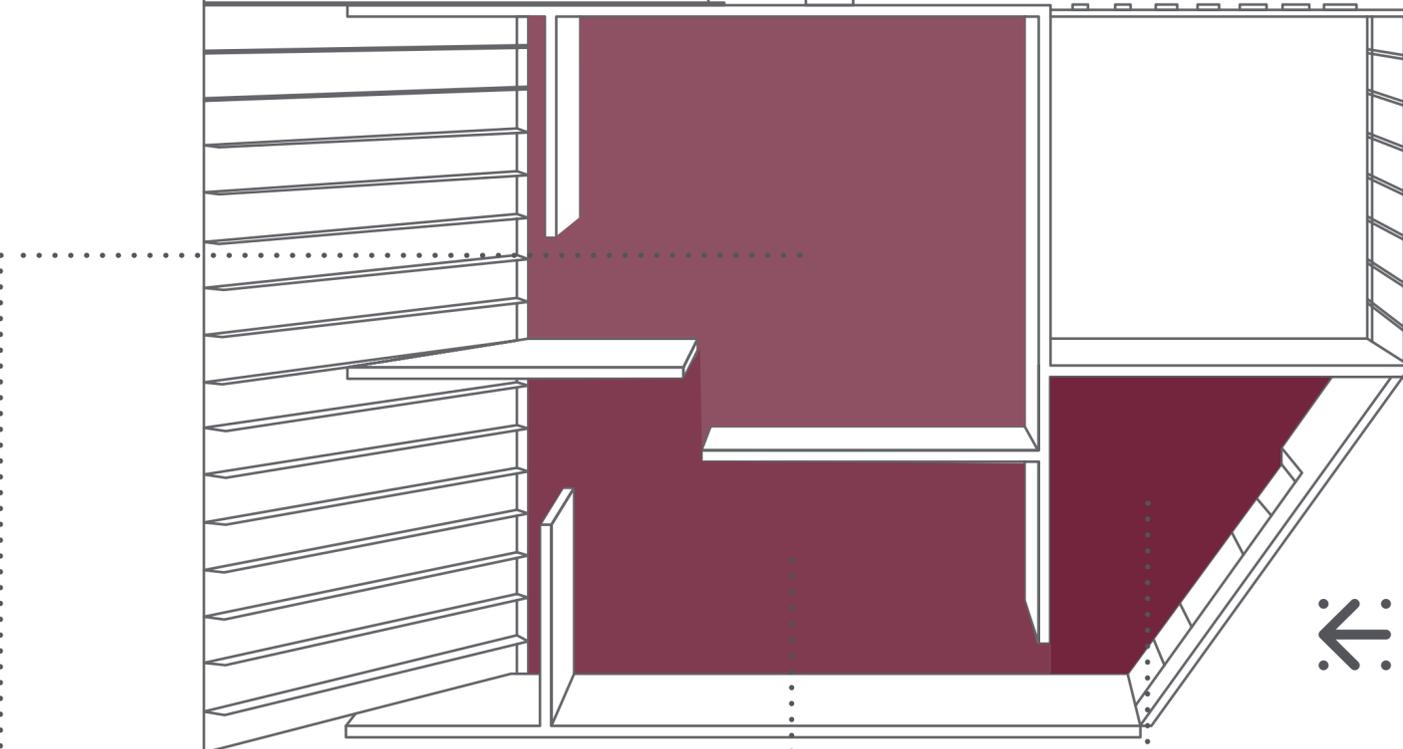
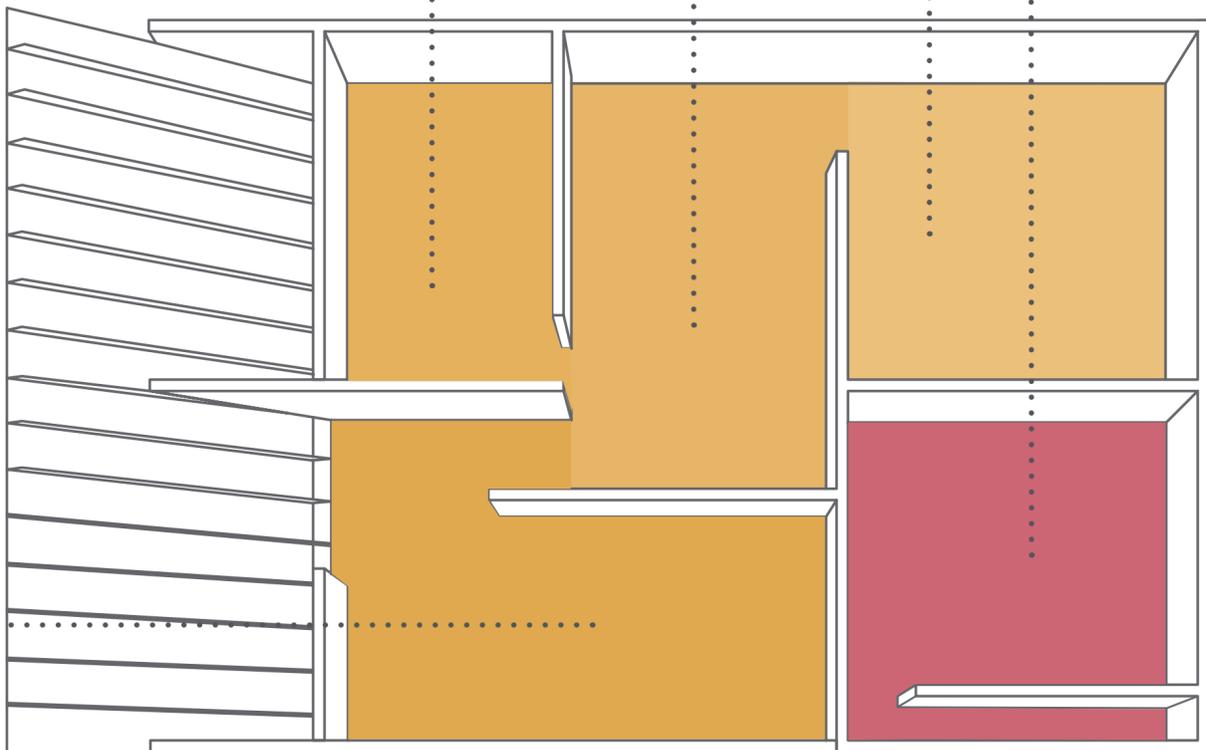
Ramifications/Rendings

The Scatology of Feelings

Lines and Textures

Interiors

Domestic Stories



Bodies and Organs

Futures

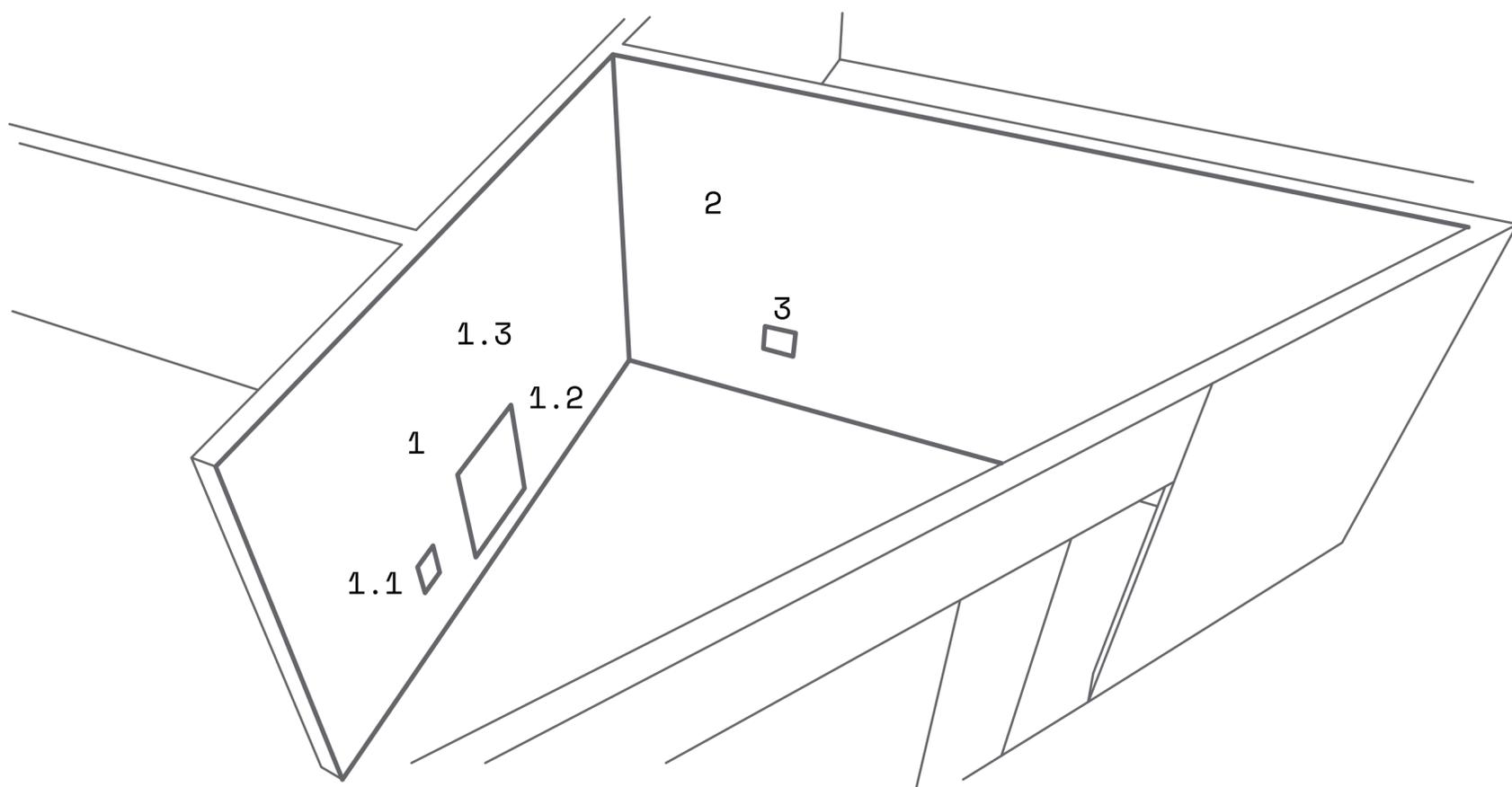
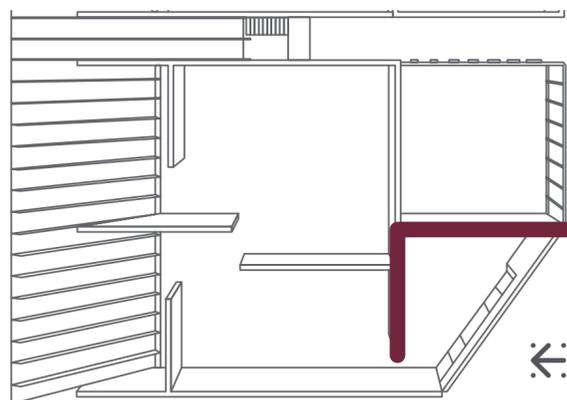
Wall and Fragment

← Access

## Wall and Fragment

In early 2020, Magali Lara moved from the practice of drawing to the use of the wall as a support, as though the pandemic of that year had shown the urgency of expanding the scope of her lines, surfaces, and colors. As a result, a tension was established vis-à-vis works painted within the confines of traditional limits. It was not simply a modernist transition from canvas to wall, from a physically limited space to architecture, but rather the superposition of complexities and formal dissolutions that set the stage for a conversation between space and painting, involving the notion of the negative and the opposite that underlies existing space by its very absence.





1. *Untitled*, 2021  
Installation  
Colección MUAC (DGAV, UNAM)  
Acquisition through the Programa Pago en Especie SHCP, 2021

1.2. *Untitled (C001)*, 2018  
From the series *Armor*, 2019-2020  
Pencil, pastel, gouache, cutouts on paper

1.3. *Open Night (2)*, 2021  
From the series *Every Love Story Is a Ghost Story*, 2021-2024  
Oil on linen on wooden stretcher

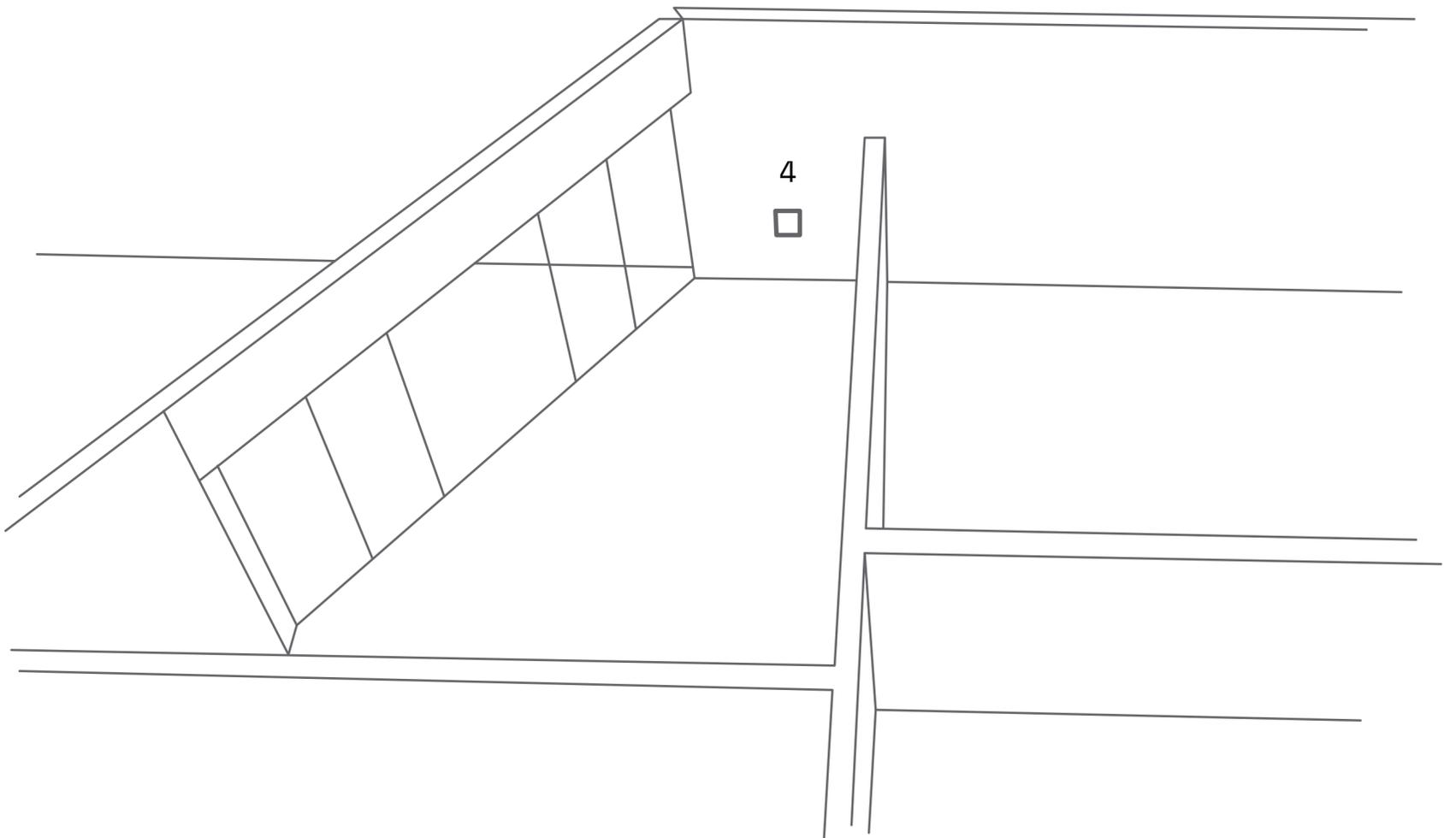
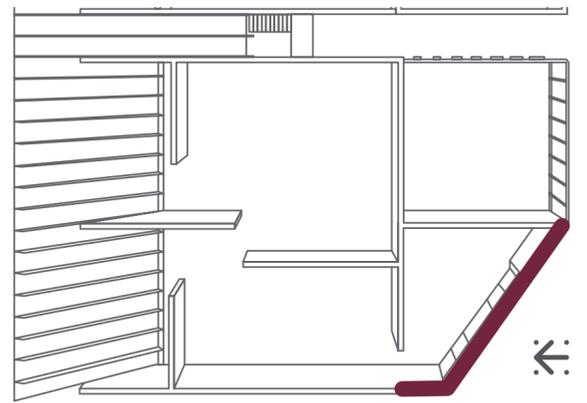
1.3. *Untitled*, 2018  
From the series *Every Love Story Is a Ghost Story*, 2021-2024  
Compressed charcoal bar on wall

2. *Skin of Black Storm Clouds*, 2025  
Charcoal on wall

3. *Untitled (B002)*, 2019  
From the series *Armor*, 2019-2020  
Pastel, ink, gouache, cutouts on paper  
Collection Alex & Gaby Davidoff

# Wall and Fragment

● Gallery 1



4. *Untitled (C002)*, 2018  
From the series *Armor*, 2019-2020  
Pencil, pastel, gouache, cutouts on paper  
Courtesy of the artist

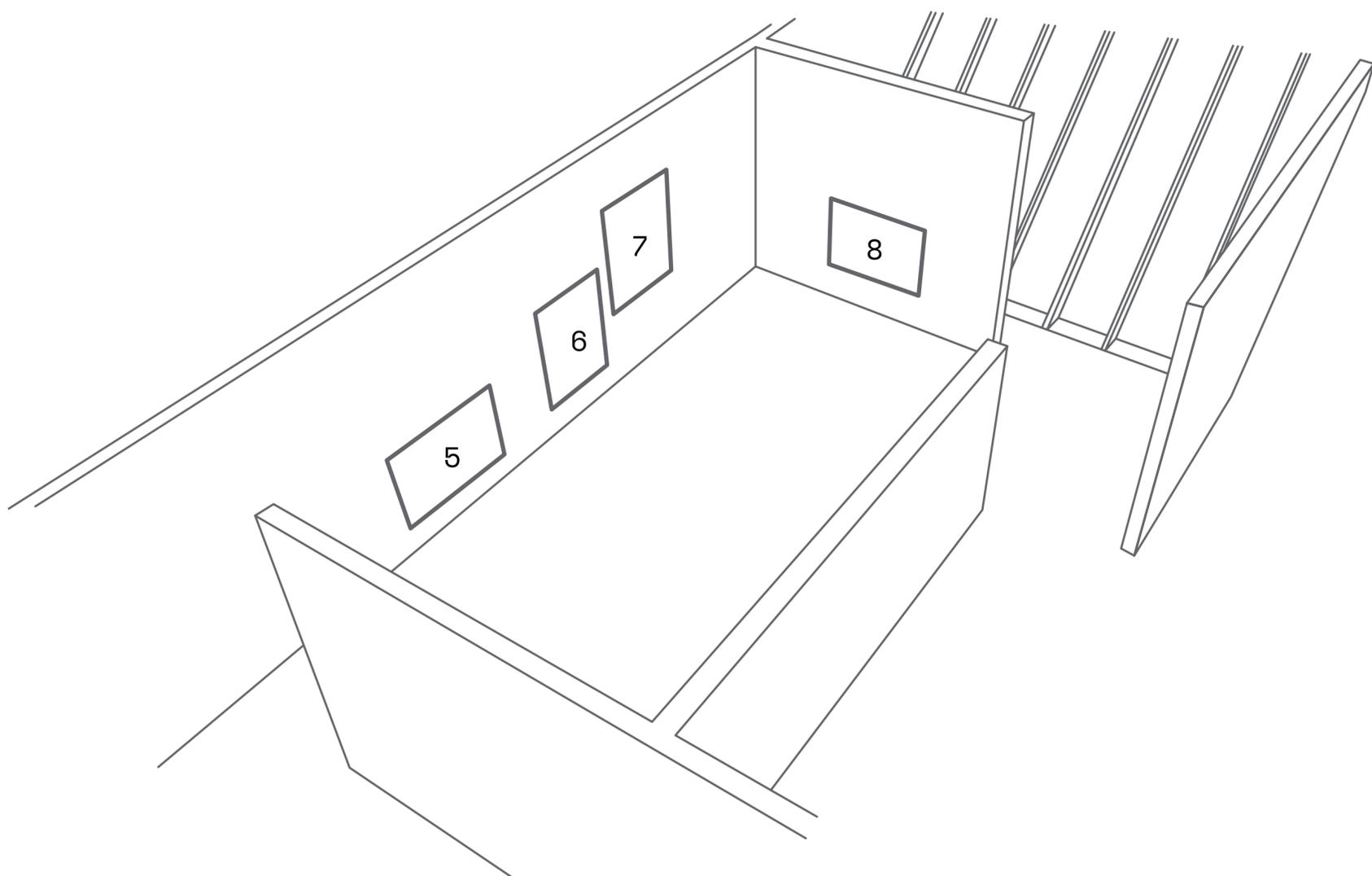
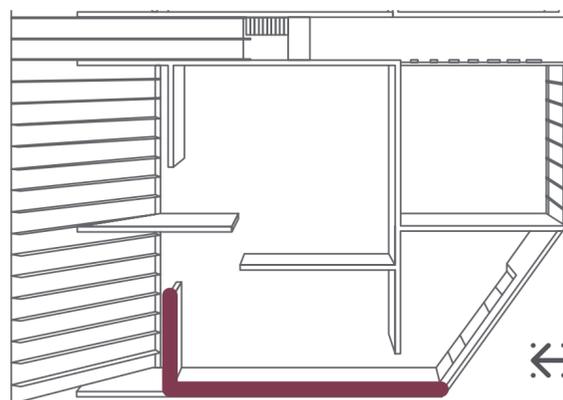
## Futures

In the 2010s, Magali Lara's paintings began to explore the unrepresentability of the future, an experience characteristic of our age. Her work over the following years had a new starting point in a vision that the artist herself has described: "In 2013, in the south of France, I had an unsettling experience: I felt a darkness enveloping me, so that I was unable to make out the horizon. It happened in the most casual way, in the middle of the night, when I went out to have a smoke on the terrace of my sister's house. Everything was stuck to me, like a collage. Suffocating... this black hole occupied everything. It's the future, I thought. We don't know anything about it, we don't understand how it is already inside us, or where it is taking us." This cosmic and existential vision was accompanied by an interest in the microcosm of corporality. For the artist it therefore involves not an "abstract work," but rather an expression of her fascination with "the minutiae of existence, the power of the microscopic elements that give us structure."



# Futures

● Gallery 1

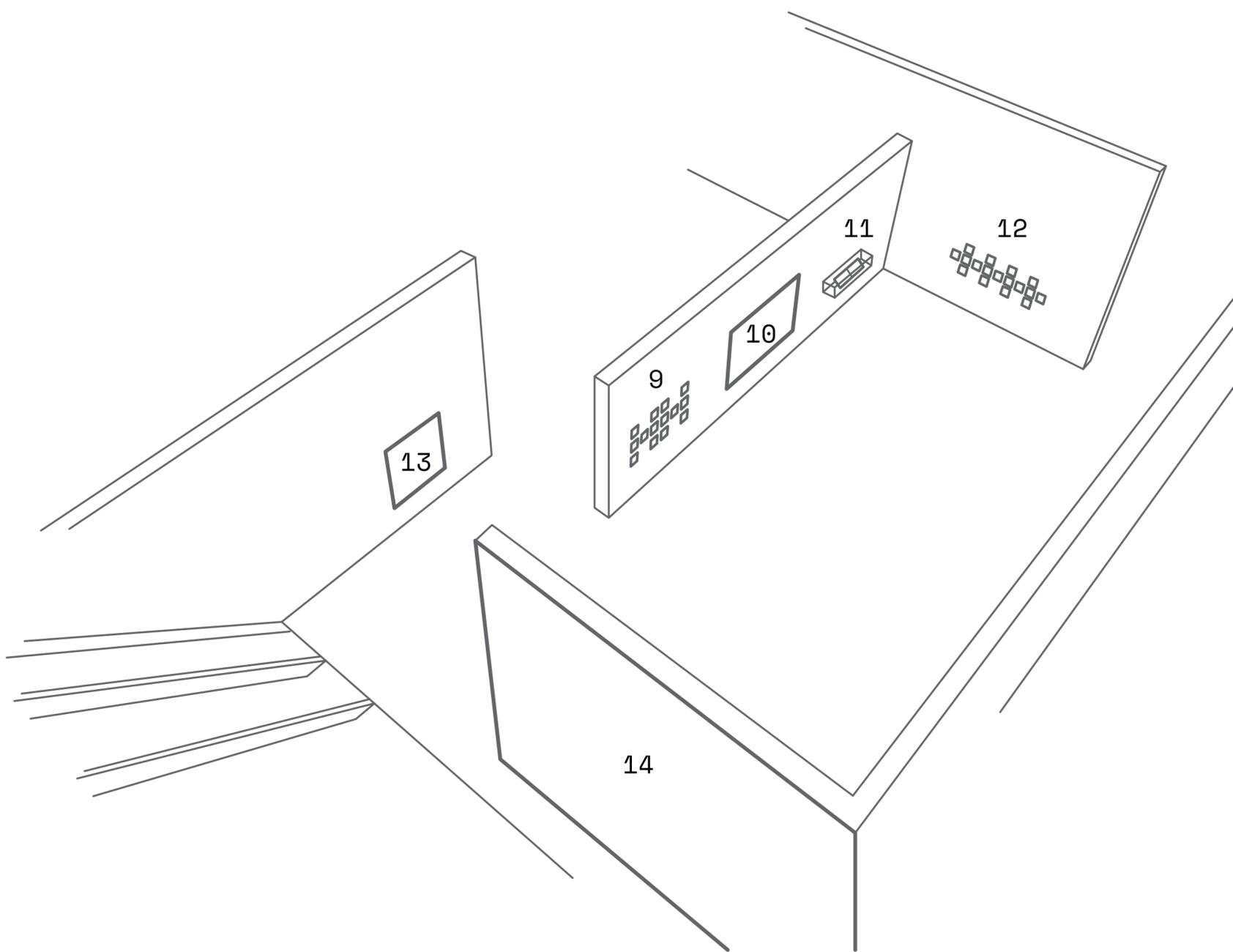
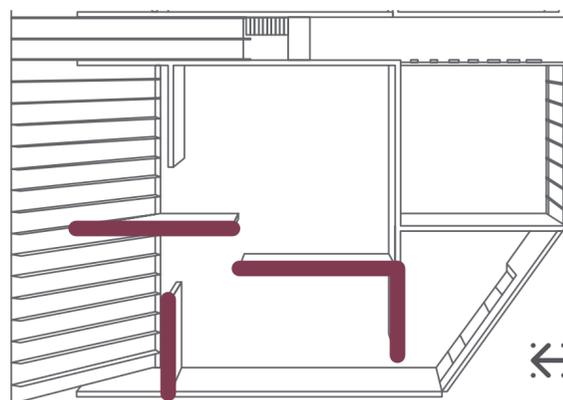


5. *The Future*, 2013  
Oil on canvas  
Courtesy of the artist and Galería RGR México

6. *The Future 1*, 2013  
Oil on canvas  
Courtesy of the artist and Galería RGR México

7. *The Future 3*, 2013  
Oil on canvas  
Courtesy of the artist and Galería RGR México

8. *The Future 4*, 2013  
Oil on canvas  
Courtesy of the artist and Galería RGR México



9. *Blue Room* (7, 8, 10, 15, 20, 28, 29, 33, 34, 44, 49, 54, 67, 70), 2011  
Gouache on cotton paper  
Courtesy of the artist and Galería RGR México

10. *The Future*, 2013  
Oil on canvas  
Colección MUAC (DGAV, UNAM)  
Acquisition through Programa Pago en Especie SHCP, 2013

11. *She Knows*, 2021  
Artist's book  
Pencil, ink, gouache, cutout on cotton paper  
Courtesy of the artist and Galería RGR México

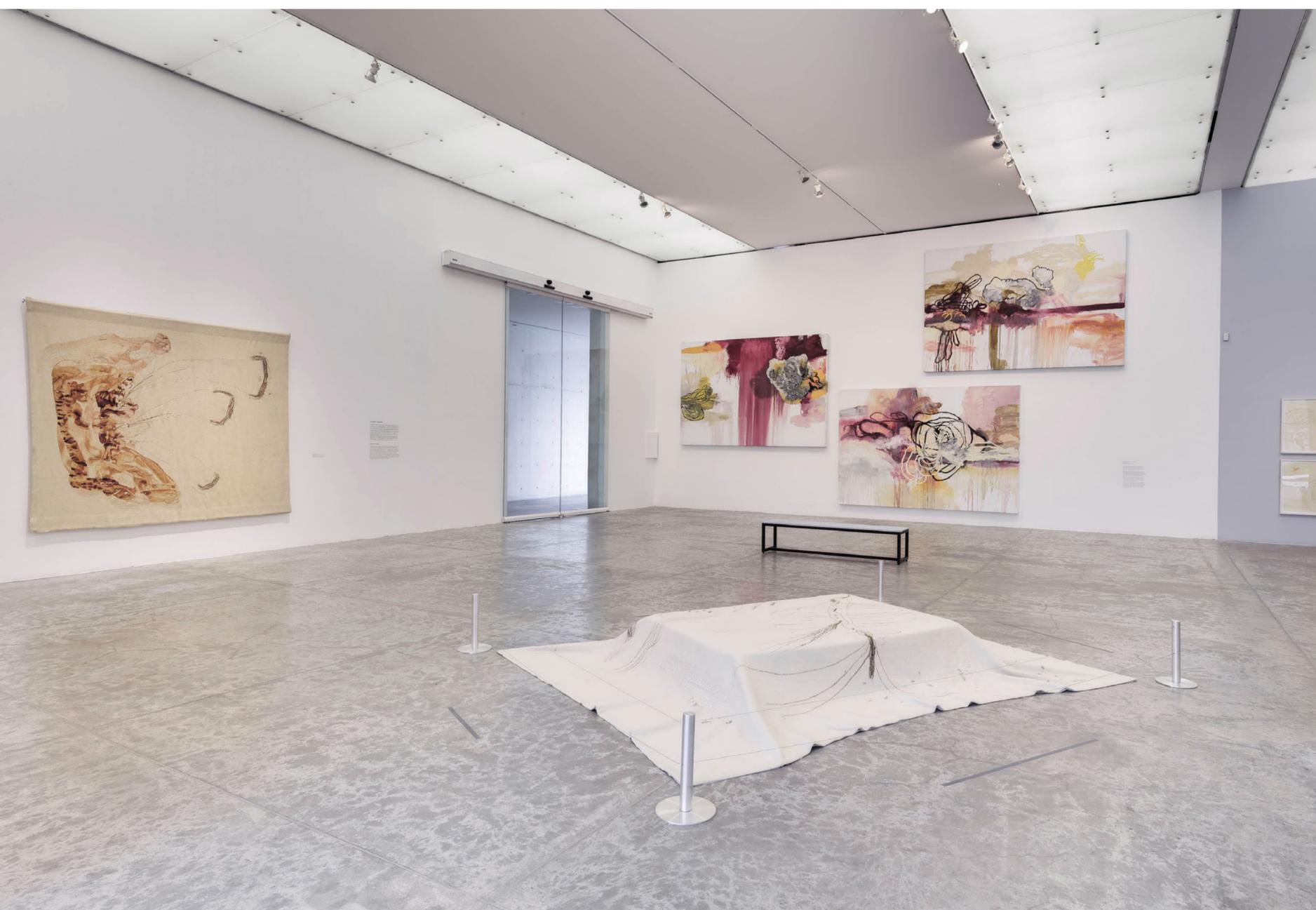
12. *Blue Room* (4, 6, 11, 13, 14, 21, 26, 32, 37, 47, 52, 53, 57, 58, 59, 63, 68), 2011  
Gouache on cotton paper  
Courtesy of the artist and Galería RGR México

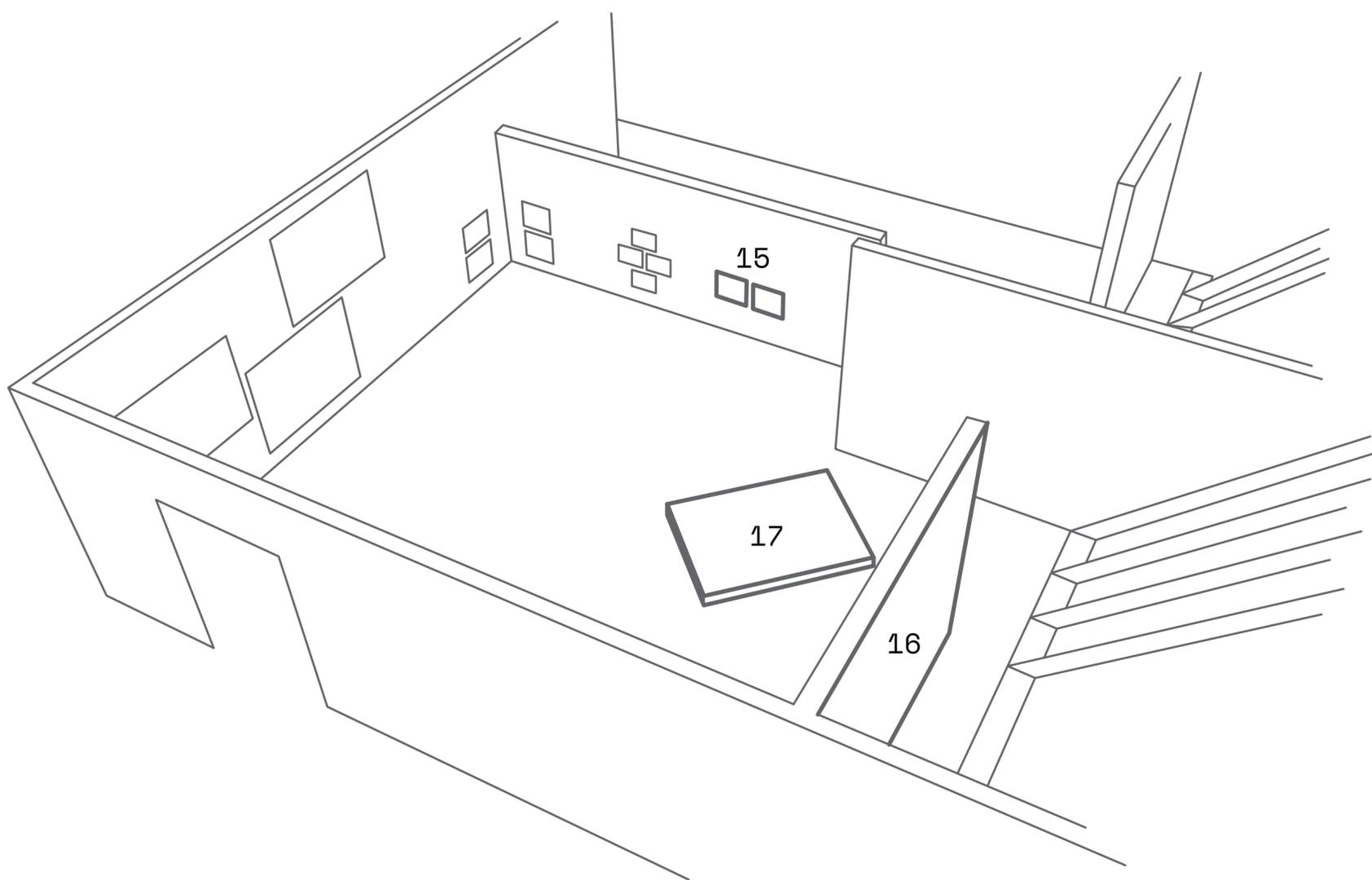
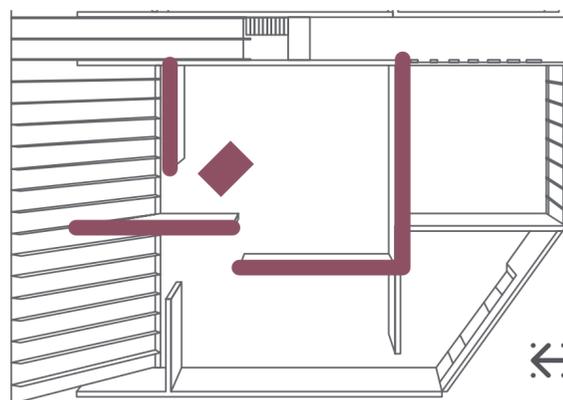
13. *Untitled (2)*, 2016  
From the series *Stormy Weather*, 2013-2020  
Oil on linen  
Courtesy of the artist and Galería RGR México

14. *I Stretch My Fingers*, 2025  
Charcoal on wall

## Bodies and Organs

From 2012 to 1999, bodies and wounds began to predominate in Lara's work, with presence of rotting figures and organs, coffee stains, and scribbled memories, alternating with tapestry works whose large formats brought out the power and impetus of the scars. For Lara, however, it was not simply a matter of lines and pigments being used to translate her ideas: her practice involved the relations between restlessness and uncertainty, between questions and conclusions. These preoccupations took the form of lines, blotches, distances, fragments of texts, and sensations. The series of drawings produced during this period put down on paper the expression of forces and feelings: they seem more like magnetic fields and emotional gestures than like objects represented in any conventional way.





15 . *Coffee*, 2000  
 Diptych  
 Coffee, graphite on cotton paper

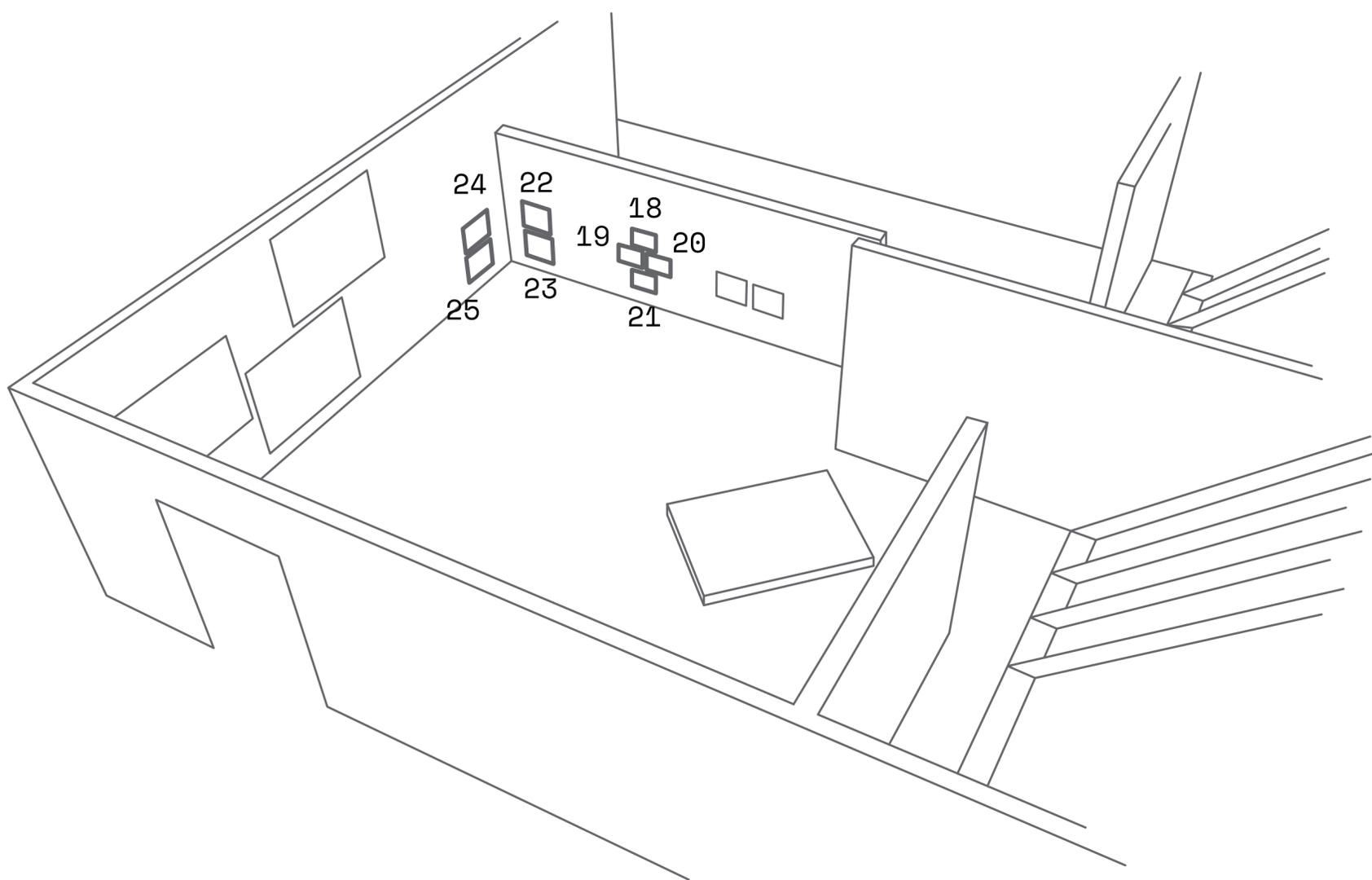
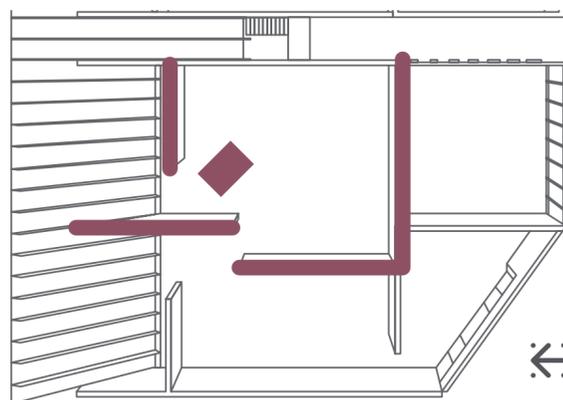
16 . *I Stretch My Fingers*, 2025  
 Charcoal on wall

17 . *It Falls*, 1999  
 Embroidery on a flat-woven wool tapestry dyed with mineral anilines and handwoven, mattress, vinyl texts  
 Colección MUAC (DGAV, UNAM)  
 Acquisition through finds from the Programa de Egresos de la Federación, 2012

Magali Lara transferred some of her drawings of the late 1990s to tapestries, drawing on the technical capacities of the Taller Mexicano de Gobelinos in Guadalajara. In *It Falls*, the material ghost of a fallen tree evoked for her the memory of her late husband, the Cuban artist Juan Francisco Elso Padilla (1956-1988). Magali Lara decided to superpose the tapestry on a futon that still preserved the outline of her body and surrounded the object with some lines from “Causas y azares” [“Causes and Chance”] (1986), a song by Silvio Rodríguez that deals precisely with the invisible realm of contingency.

# Bodies and Organs

● Gallery 1



18 . *Want to Stay*, 2010

19 . *Want to go 1*, 2010

20 . *Want to go 3*, 2010

21 . *Want to go 2*, 2010

Pencil on paper

Courtesy of the artist and Galería RGR México

22 . *Fast*, 1998

23 . *To Say*, 1998

24 . *Father*, 1998

25 . *Exit*, 1998

From the series *Kafka and the Bed*, 1998

Pencil, ink on paper

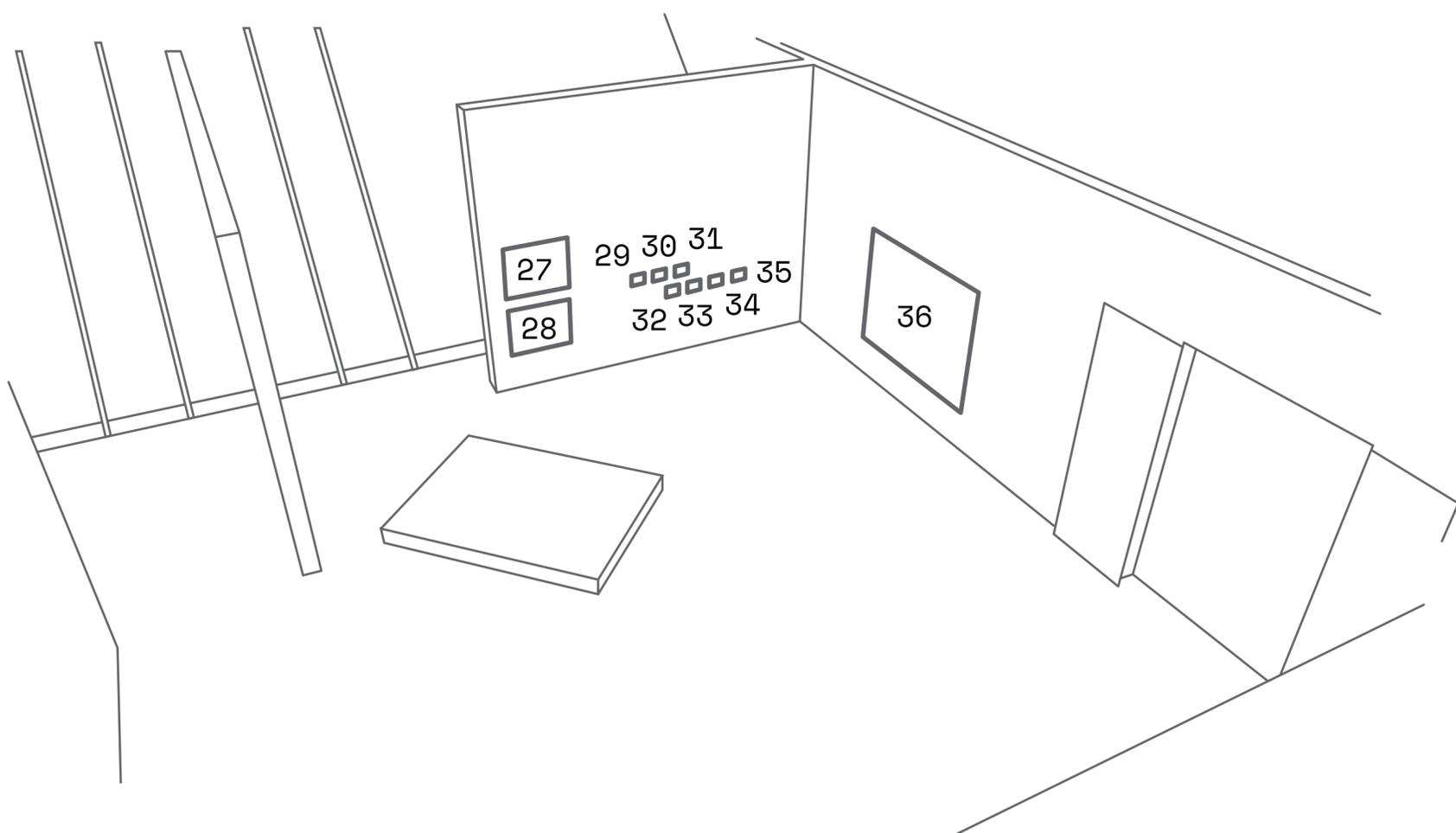
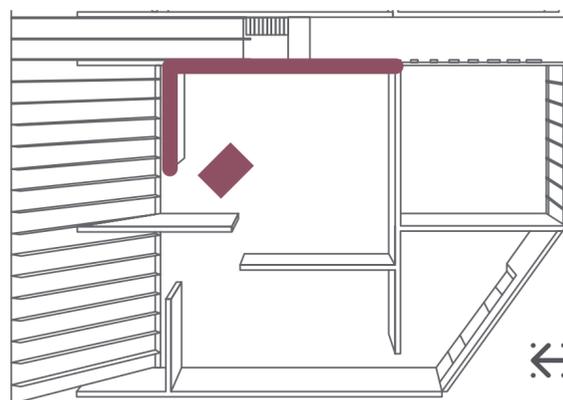
Courtesy of the artist and Galería RGR México

Lara's mother contracted Alzheimer's disease in 2000, but it was in 2024 when it became necessary for her children to take care of her, which represented a rupture in the artist's life. Affected by this experience, she explored in this series the notions of loss, memory, and identity: "Scrawled drawings, phrases that begin as they used to, but that cannot be completed, going around in circles, in a mouth no longer able to reproduce what is put inside it."



# Bodies and Organs

● Gallery 1



27 . *The Desire Machine 2*, 2000  
28 . *The Desire Machine 3*, 2000  
Pigment, graphite on cotton paper  
Courtesy of the artist

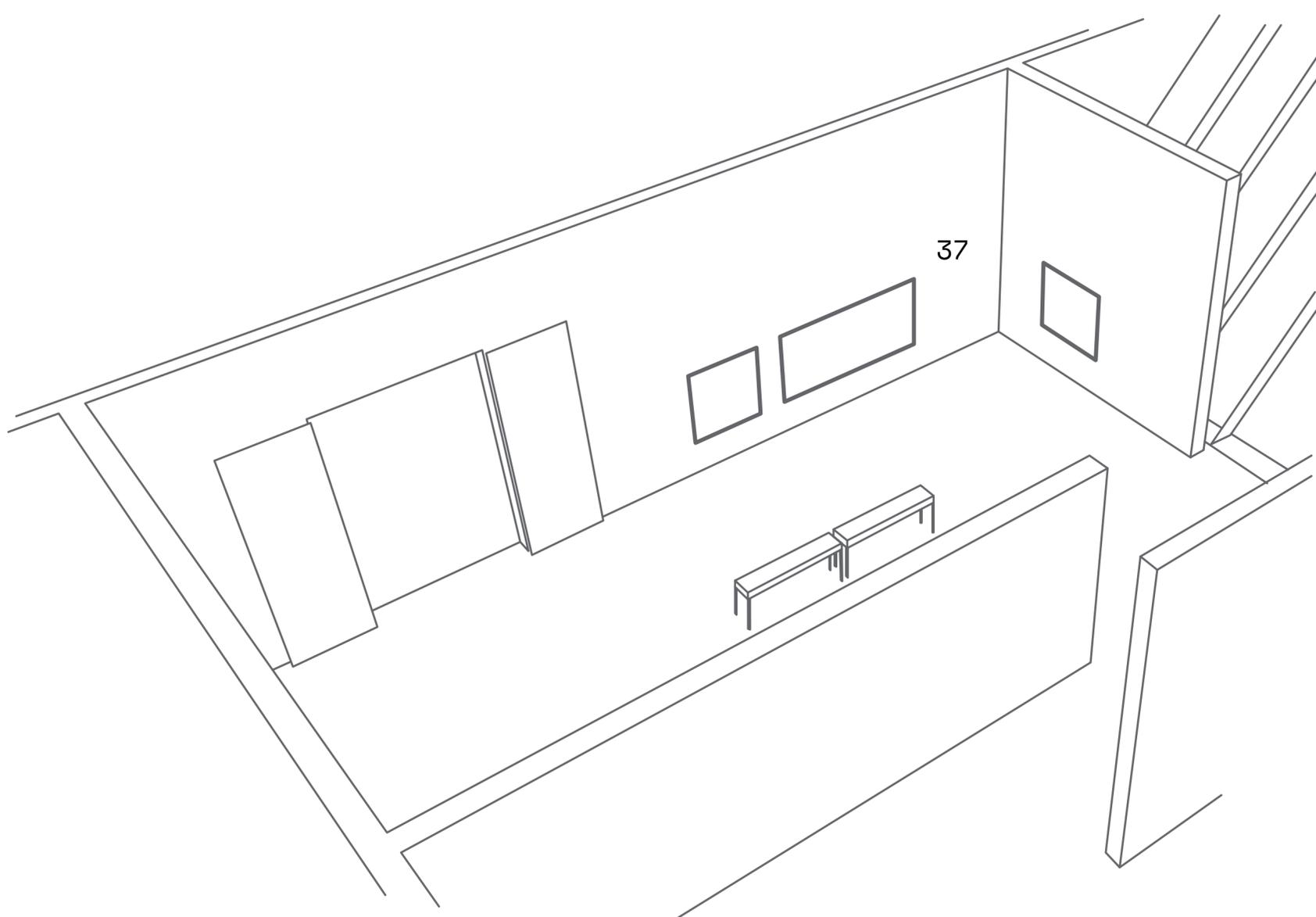
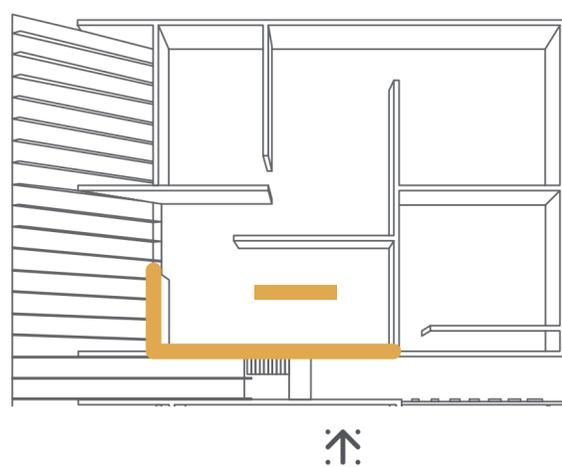
29 . *The World*, 1997  
30 . *Eyes*, 1997  
31 . *Burning*, 1997  
32 . *All the Senses*, 1997  
33 . *Through the Fire*, 1997  
34 . *Folds*, 1997  
35 . *Everything is on Fire*, 1997  
From the series *Flames*, 1997-1998  
Ink, pencil on vellum paper  
Courtesy of the artist

36 . *Eyes*, 1999  
From the series *There*, 1999  
Tapestry  
Collection CASAREYNA

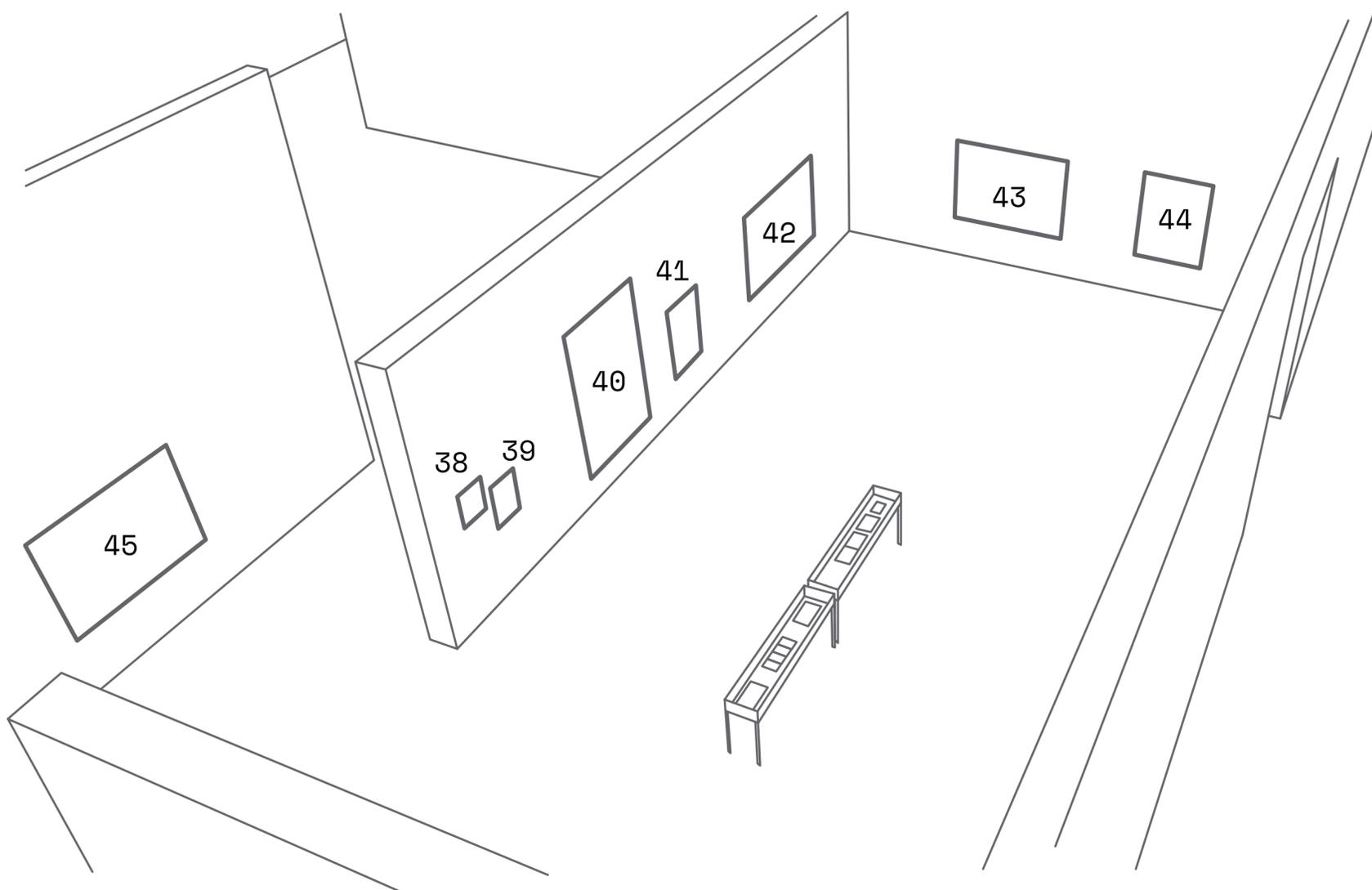
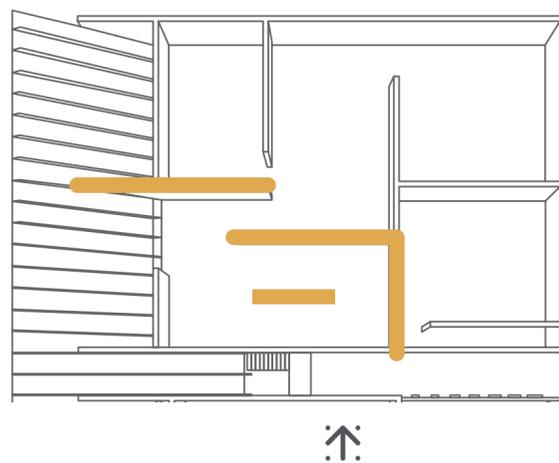
## Ramifications/Rendings

The turn taken by Lara's work in the 1990s involved an intuitive exploration of vitality, eroticism, and vegetative reproduction as a metaphor for the effervescence of feelings and bodily sensations. Thus, the body of the artist was moved into the vegetal realm: branches, herbaria, and processes of germination resulted from this connection with nature, where a new chromatic approach allowed Lara to conceive of nature as an expansion of the body. She herself has expressed it in this way: "I was totally indifferent towards thinking in terms of nature, until I felt death [...] Maternity, or the fragility of maternity, led me to the consolation of the vegetative world." Lara's work draws analogies between nature and maternity: between the uterus, the ovaries, the Fallopian tubes, and the anatomy of flowers, tree trunks, and fruits. It conveys through thorns, withered leaves, and the spilling of all kinds of liquids, the imaginative realm of physical pain and suffering. Magali Lara's plants are an exploration of the flow of life in proximity with sexuality, pain, birth, and death.





37 . *Untitled*, 1995  
From the series *Ramifications*, 1996  
Polyptych  
Oil on wood  
Collection Ana Lara



38. *You Can't Repair without Touching*, 1995  
Pastel on cotton paper  
Courtesy of the artist and Galería RGR México

39. *On Love*, 1995  
Pastel on cotton paper  
Courtesy of the artist and Galería RGR México

40. *Venus*, 1998  
Oil on canvas  
Private Collection  
Colección MUAC (DGAV, UNAM)

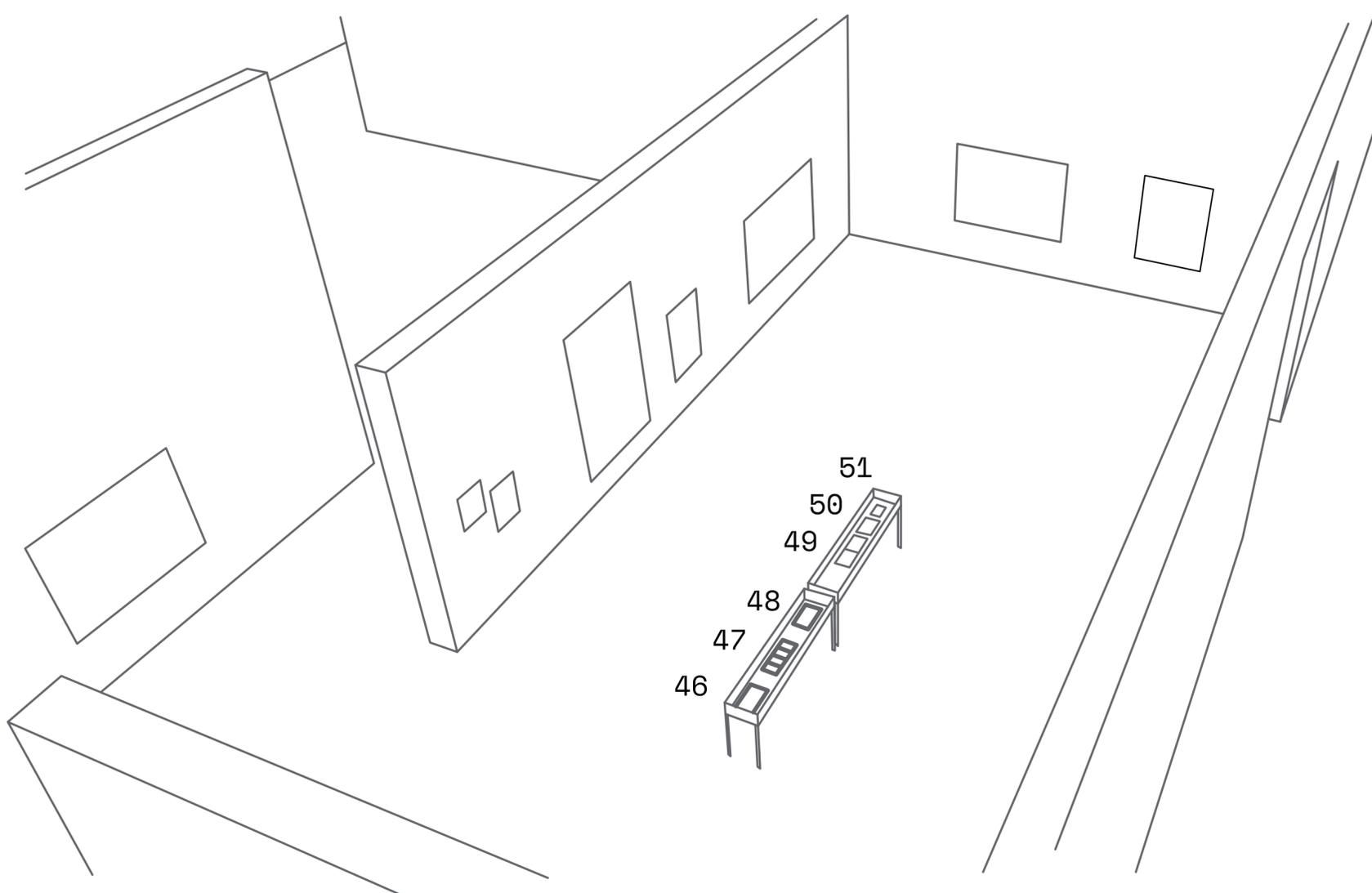
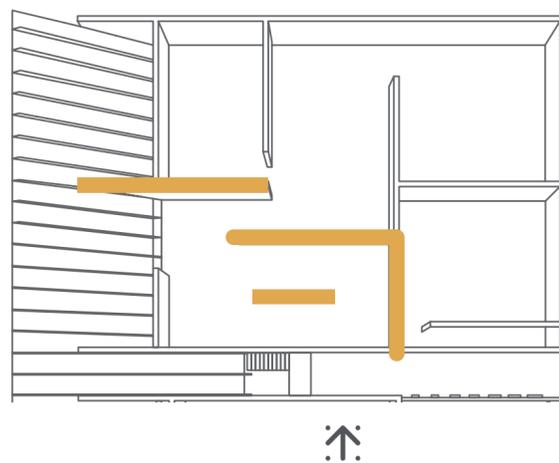
41. *Vegetation Column*, 1995  
Acrylic and paper cutout on canvas  
Courtesy of the artist

42. *Spring*, 1997  
Oil on canvas  
Collection Ana Lara

43. *The Tree of Intuition*, 1993  
From the series *The Tree of the Body*, 1994  
Acrylic, paper on canvas  
Private Collection

44. *Untitled*, 1993  
Acrylic, paper on canvas  
Courtesy of the artist and Galería RGR México

45. *To Have, To Desire*, 1992  
Acrylic on canvas  
Colección MUAC (DGAV, UNAM)  
Acquisition 1998–1999



46 . *Let Them Steal in You What Belongs to Me*, 2011  
 Artist's book  
 Courtesy of the artist and Galería RGR México

47 . *My Knees Ache*, 2011  
 Artist's book  
 Indian ink on paper  
 Collection FEMSA

48 . *The Beginning*, 2012  
 Artist's book  
 Watercolor on paper  
 Courtesy of the artist

49 . *Of the word*, 1992  
 Artist's book  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

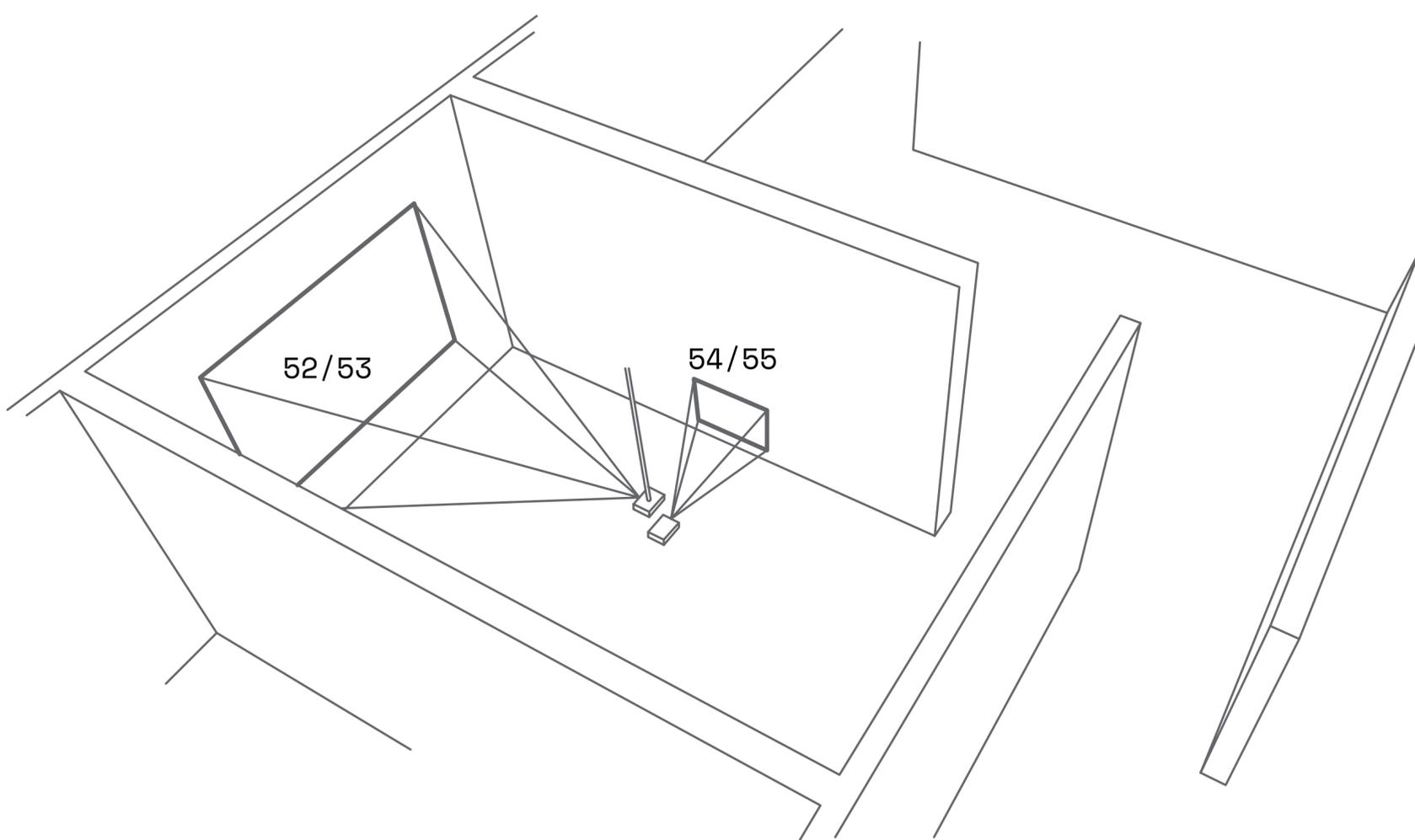
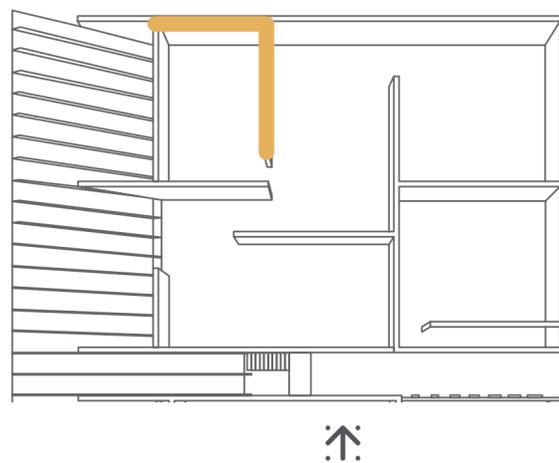
50 . *Mask*, 1995  
 Artist's book  
 Pencil, oil, pastel on paper  
 13 looseleaf sheets  
 Courtesy of the artist

51 . *This is...*, 1996  
 Artist's book  
 Pencil and pastel on Fabriano paper  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

## Lines and Textures

Magali Lara has explored the potential of non-conventional media for expressing and conveying her artistic ideas. In addition to tapestries, engravings, and artist's books, the use of video has allowed her to display the temporal character of her drawing, in the form of animated films that use sound to accompany the execution of the lines, adding a complementary emotional element to the expression. Ceramic supports allowed her to explore the relation between her imaginative world and everyday space, along with the fragility of desires and emotions. These works are rewritings of different kinds, which interweave the textures and potentialities of her artistic vision.





52. *Stormy Weather*, 2015

Digital animation

7' 40"

Direction: Magali Lara

Animation: Luis Hidalgo

Music: Iannis Xenakis

53. *After the Rain*, 2011

Digital animation

6' 30"

Production: Sergio Autrey

Direction: Magali Lara, Luis Hidalgo

Animation: Luis Hidalgo

Music: Stephan Micus

54. *I Can't Remember*, 2008

Digital animation

2' 18"

Direction and animation: Magali Lara

Post-production: Luis Hidalgo

Music: Yao-Dajuin (Satisfaction of Oscillation)

55. *The All-Seeing Eye*, 2001

Digital animation

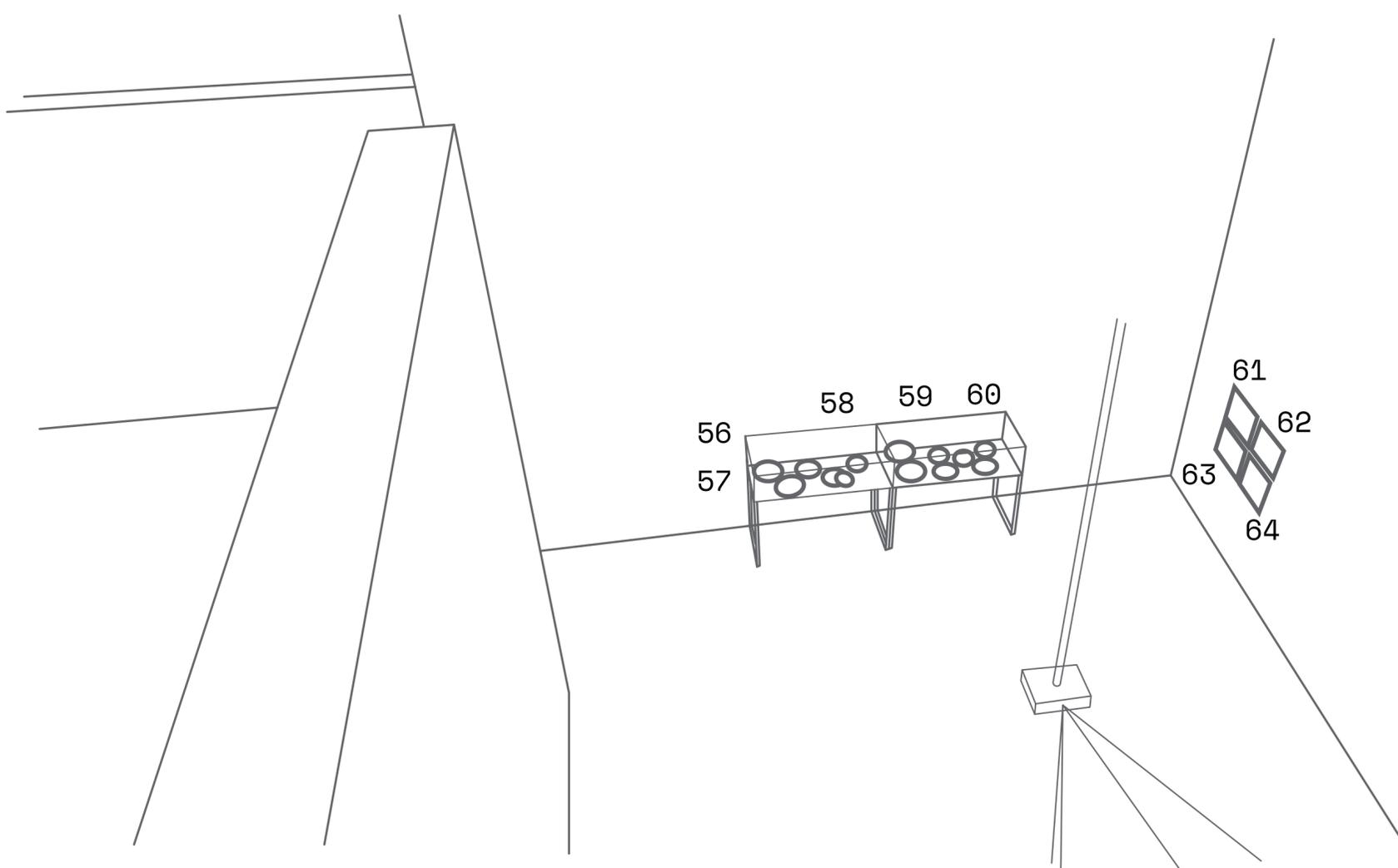
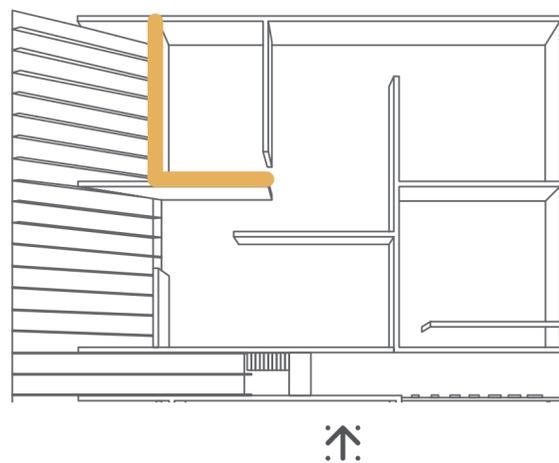
6' 42"

Production: Magali Lara

Direction: Israel Alcocer Obregón

Animation: Luis Hidalgo

Sound Design: Juan Luis Repeto



56 . *Do It*, 1999  
From the series *Allá*, 1999  
2 pieces of ceramic  
Courtesy of the artist

57 . *Do it*, 1999  
From the series *Allá*, 1999  
2 ceramic dishes  
Collection The Vergel Foundation

58 . *Mother*, 2002  
From the series *Mother*, 1999-2002  
3 pieces of ceramic  
Courtesy of the artist

59 . *The Mouth That Can't Reach*, 2002  
2 ceramic dishes  
Courtesy of the artist

60 . *I Am Lying*, 2002  
10 pieces of ceramic  
Courtesy of the artist

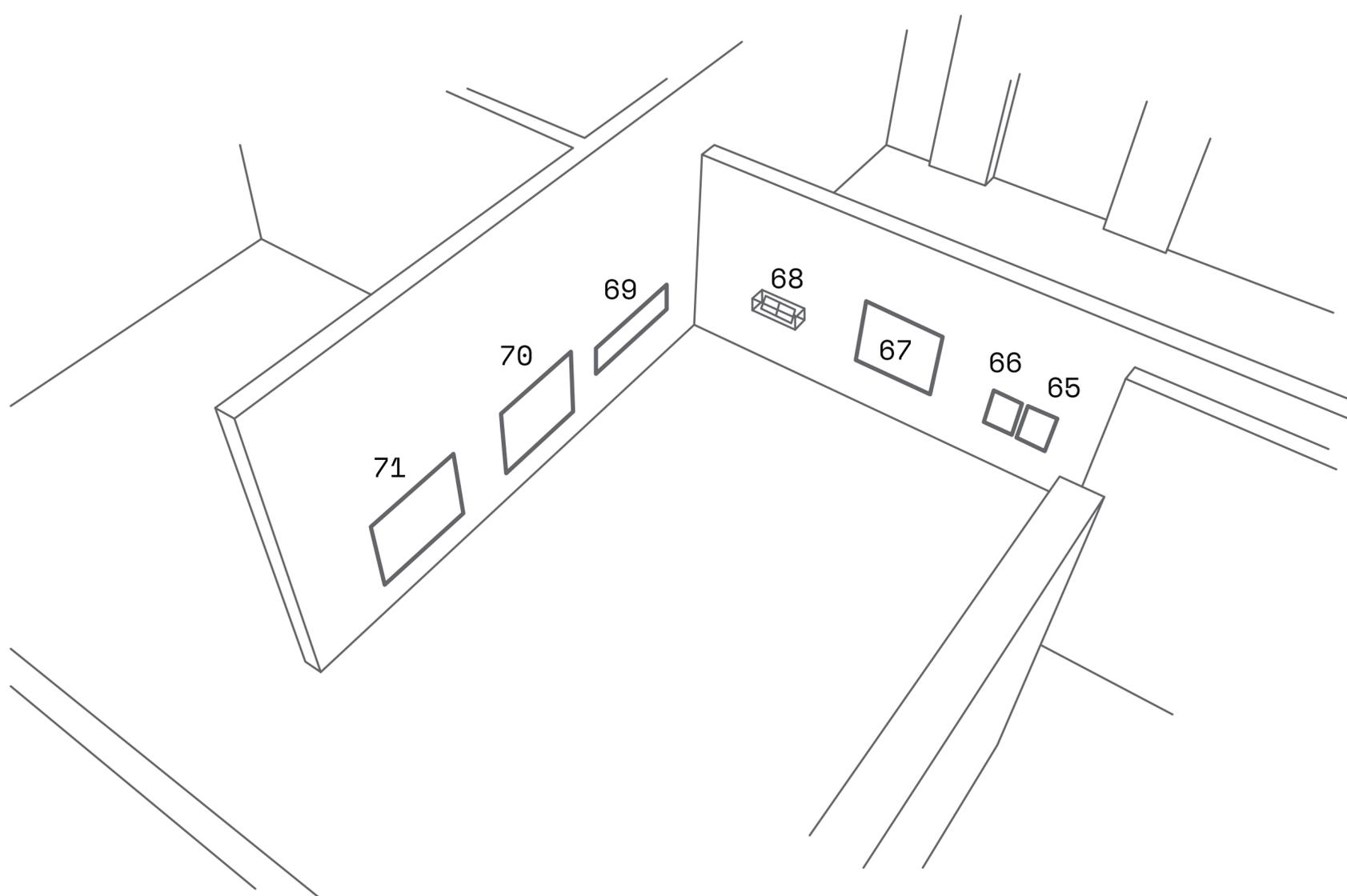
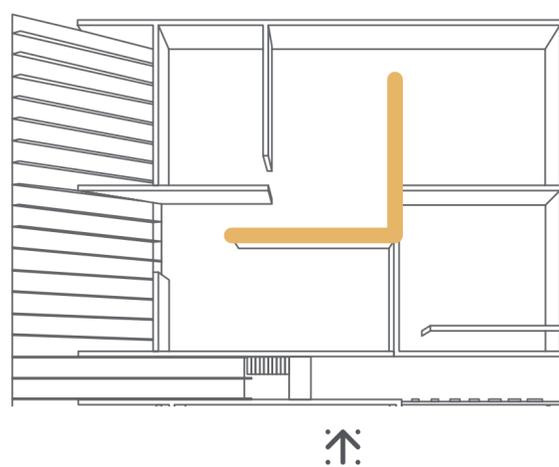
61 . *The Two Edges of a Simple Wound*, 1997  
62 . *Licking Limb*, 1997  
63 . *Her Mouth*, 1997  
64 . *The All-Seeing Eye*, 1997  
From the series *Repeat*, 1998  
Gouache, pencil, ballpoint pen,  
wax pencil on paper  
Courtesy of the artist

## Interiors

In the mid-1980s, Magali Lara’s canvases provided a stage setting for emotional and amorous tensions within three-dimensional spaces, where still lifes, vases, and flowerpots play a central role, anthropomorphic, clearly personal, and with angular perspectives. Lara has associated her approach to figuration in these still lifes with her interest in the work of María Izquierdo, a painter who worked on the margins of the so-called Mexican School. Closer to home, Lara has also spoken of a family legacy or tradition, since both her mother and her grandmother painted still lifes.

In those early years, Lara assumed her role —as she herself has expressed it, with a certain irony— *as a painter of interiors*: “My themes are everyday life, the little dramas of no apparent importance, the unregistered emotions that comprise our personality and our relationships. I think that objects from everyday life are saturated with the bodies of their owners and, somehow, they reproduce emotional scenes, or better said yet, halted circumstances that regulate our affective movements.” It would not be out of place to mention the affinity of these scenes with movie sets, with their narrative thrust not dissimilar to the forced perspective of certain Hollywood thrillers or *film noir*.





65. *Milan I*, 1989  
 66. *Milan II*, 1989  
 From the series *Carving*, 1989  
 Pastel, engraved cutout on cotton paper  
 Courtesy of the artist and Galería RGR México

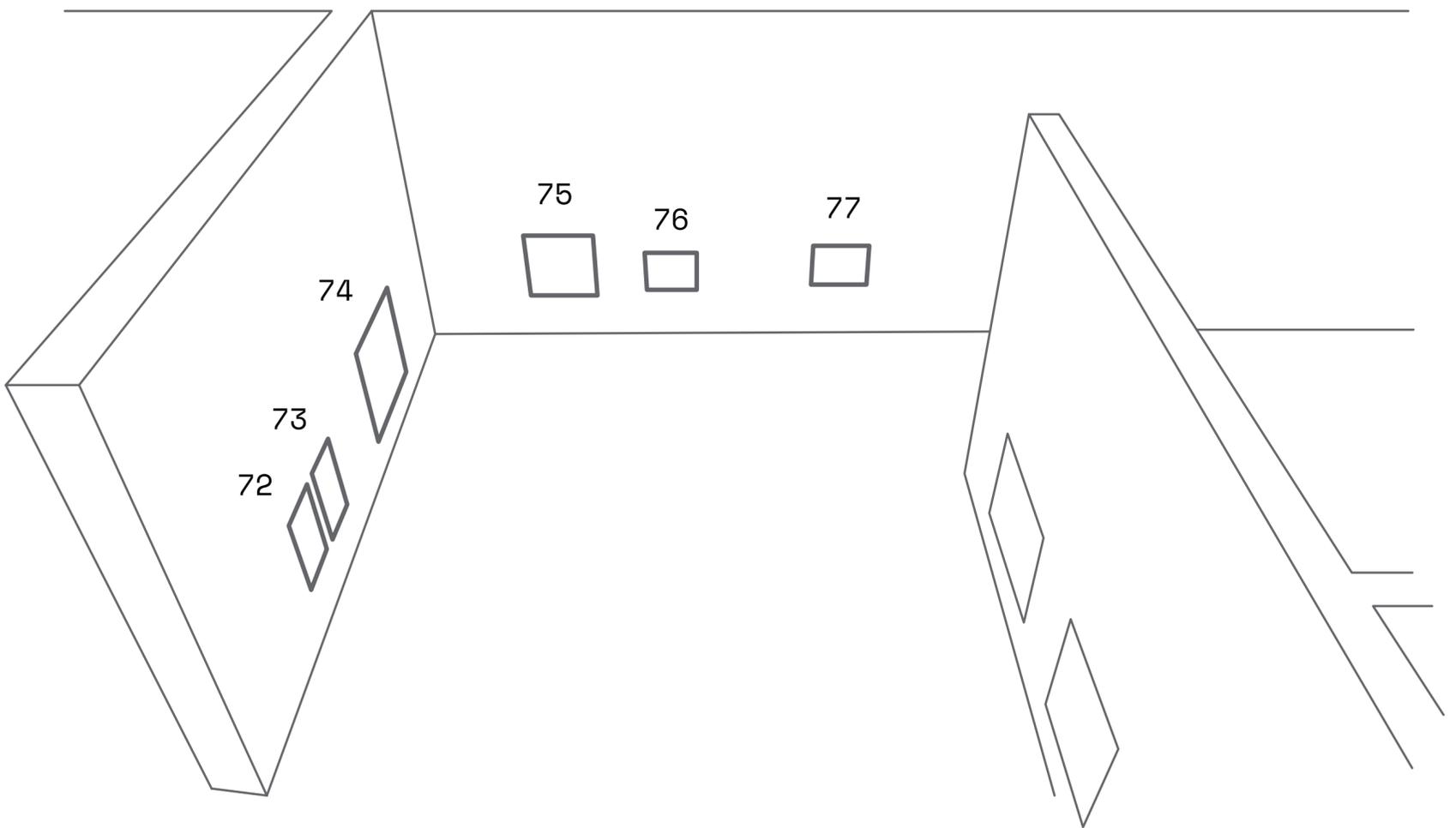
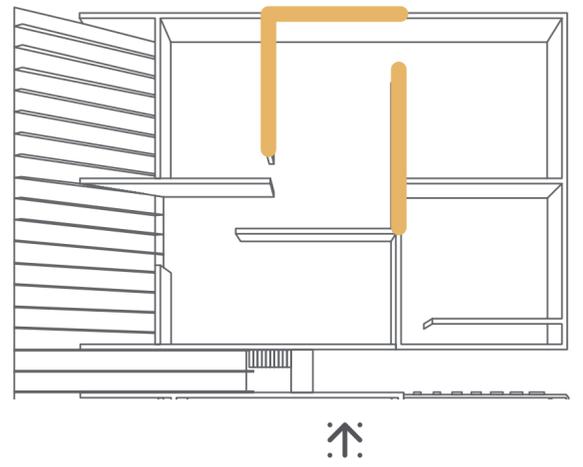
67. *Pain*, 1989  
 Acrylic on canvas  
 Collection Mónica Jiménez, Manolo Rivero

68. *Fragility*, 1988  
 Artist's book  
 Ink on paper  
 Collection  
 Museo de Arte Carrillo Gil/INBAL/Secretaría  
 de Cultura

69. *Drawings*, 1988  
 From the series *Territory*, 1989  
 Ink, cutout on paper  
 Courtesy of the artist

70. *Territory*, 1989  
 From the series *Territory*, 1989  
 Acrylic on canvas  
 Collection Gerardo Suter

71. *Spilled Water*, 1989  
 Acrylic on canvas  
 Collection Ana Lara



72 . *A Smell*, 1987  
 73 . *Vegetation*, 1987  
 From the series *Construction of the Feelings*,  
 1987  
 Engraving, etching, aquatint on cotton paper  
 Courtesy of the artist

74 . *Untitled*, 1989  
 Acrylic on canvas  
 Collection Lucy Lara

75 . *Bedroom*, 1985  
 Acrylic on canvas  
 Collection Françoise Reynaud

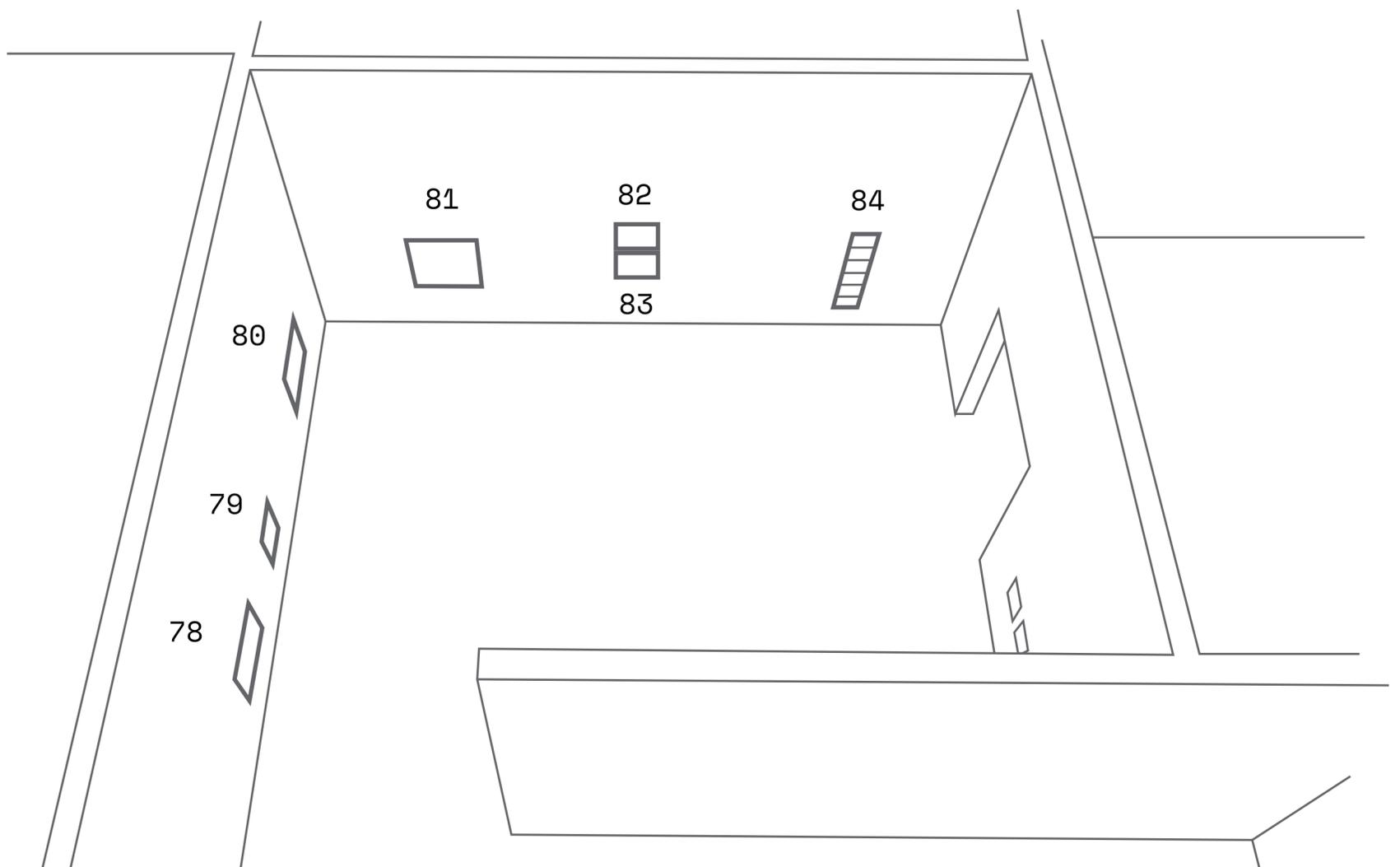
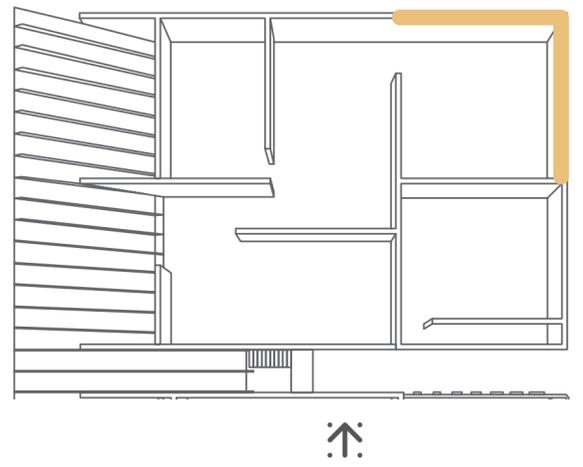
76 . *Untitled*, 1989  
 Acrylic on canvas  
 Collection Lucy Lara

77 . *Green Still Life*, 1987  
 Oil on canvas  
 Collection Banco Nacional de México, Banamex

## The Scatology of Feelings

The predominant themes of these stage settings painted in the 1980s were the domestic space and certain motifs that allowed Lara to connect with some of the milestone works of modern Western painting: beds and toilets, private spaces for rest and personal grooming, for sleep and dreams, but also sites of violence and desire. As Lara has explained: “If objects reproduce an emotional circumstance, bathrooms and beds are places of great importance. The bathroom is very revealing in terms of the relationship we have with our bodies. I love the fact that bathrooms are white, as if the cleaning ritual is carried out with more precision: there is confession, forgiveness, and purification. It is an existential space. I am also obsessed with beds: the bed is maternal or where other lives take place, such as the life of dreams, illness, and death. It is a place for pain and pleasure, yet perhaps what really interests me is that there’s an encounter with another, even if only imaginary, even if only occasionally.





78 . *April 19*, 1986  
Acrylic on canvas  
Private collection

79 . *Bed, New York*, 1985  
Acrylic on canvas  
Collection The Vergel Foundation

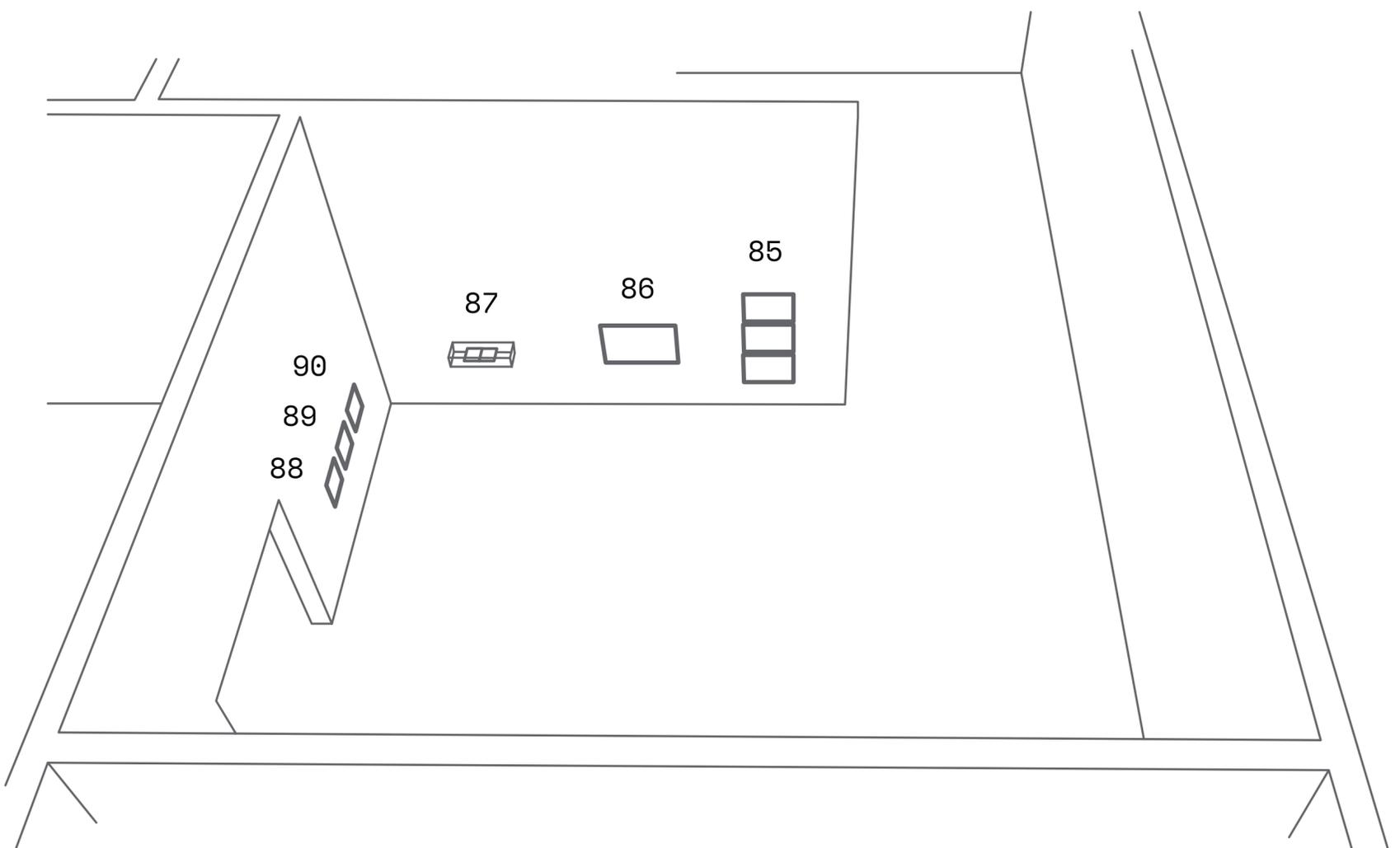
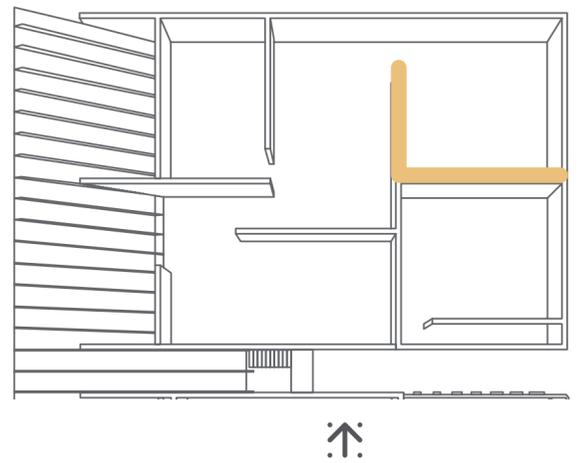
80 . *Untitled*, 1985  
Acrylic on canvas  
Collection Rogelio Cuéllar

81 . *Forgetting Your Name*, 1985  
From the series *The Unfaithful Woman*, 1985  
Acrylic on canvas  
Collection Museo de Arte Carrillo Gil/INBAL/  
Secretaría de Cultura

82 . *The Sun*, 1981  
Indian ink on paper  
Courtesy of the artist

83 . *The Origin*, 1981  
Indian ink on paper  
Courtesy of the artist

84 . *From the Same, the Same Room*, 1984  
Set of engravings  
Etching and aquatint on cotton paper  
Courtesy of the artist



85 . *Rootedness, Living & Unfolding*, 1985  
 Triptych  
 Charcoal and oil pastel on paper  
 Courtesy of the artist

86 . *I Want a Sense of Rootedness*, 1985  
 From the series  
*Domestic Stories*, 1982-1983  
 Acrylic on canvas  
 Courtesy of the artist

87 . *From NY, One April and...*, 1984  
 Artist's book  
 Ink on paper  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

88 . *Window*, 1977-1978  
 Collage on paper  
 Collection Luis Arturo Molina Ancona

89 . *Window*, 1977-1978  
 Collage on paper  
 Collection Jesusa Rodríguez

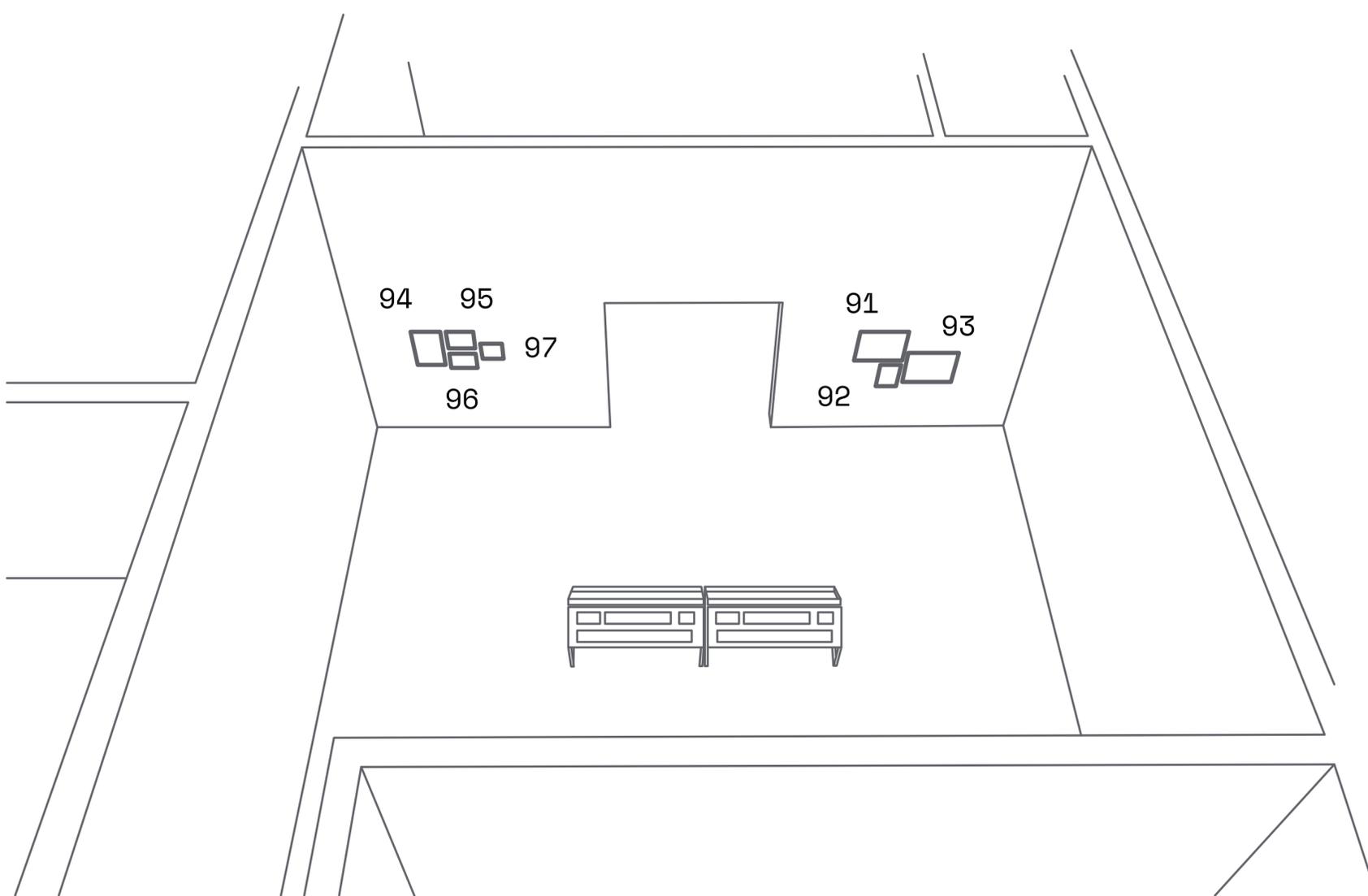
90 . *Window*, 1977-1978  
 Collage on paper  
 Collection Marcela Rodríguez

In 1977 Lara produced the series *Windows*, which explores the spatial limits of two-dimensionality, as well as the gaze and position of the viewer. Related to her interest in feminism at the beginning of her career, the windows appear as bodies that project these corporal and metaphysical explorations of space.

## Domestic Stories

While studying at the Escuela Nacional de Artes Plásticas (in which she had enrolled in 1976), Magali Lara also participated, between 1979 and 1983, in the Grupo Marçó, a collective that explored structures and practices of language, including urban poetry interventions. At the same time, she was participating in the actions and networks of women artists and writers who were navigating the critical and creative possibilities of feminism. Her study of the figure of Frida Kahlo resulted in the series entitled *Domestic Stories* or *Dirty Drawings of the Month of July*, in which Lara depicted various household objects with strong connotations that evoked the domestic space as a place of feminine resistance, a symbiosis of precarity and violence, but also of empowerment.





91 . *Scissors*, ca. 1977  
Ink, oil pastel on paper  
Collection Jesusa Rodríguez

92 . *Untitled*, 1977  
From the series *Scissors*, 1977  
Ink and pastel on paper  
Courtesy of the artist

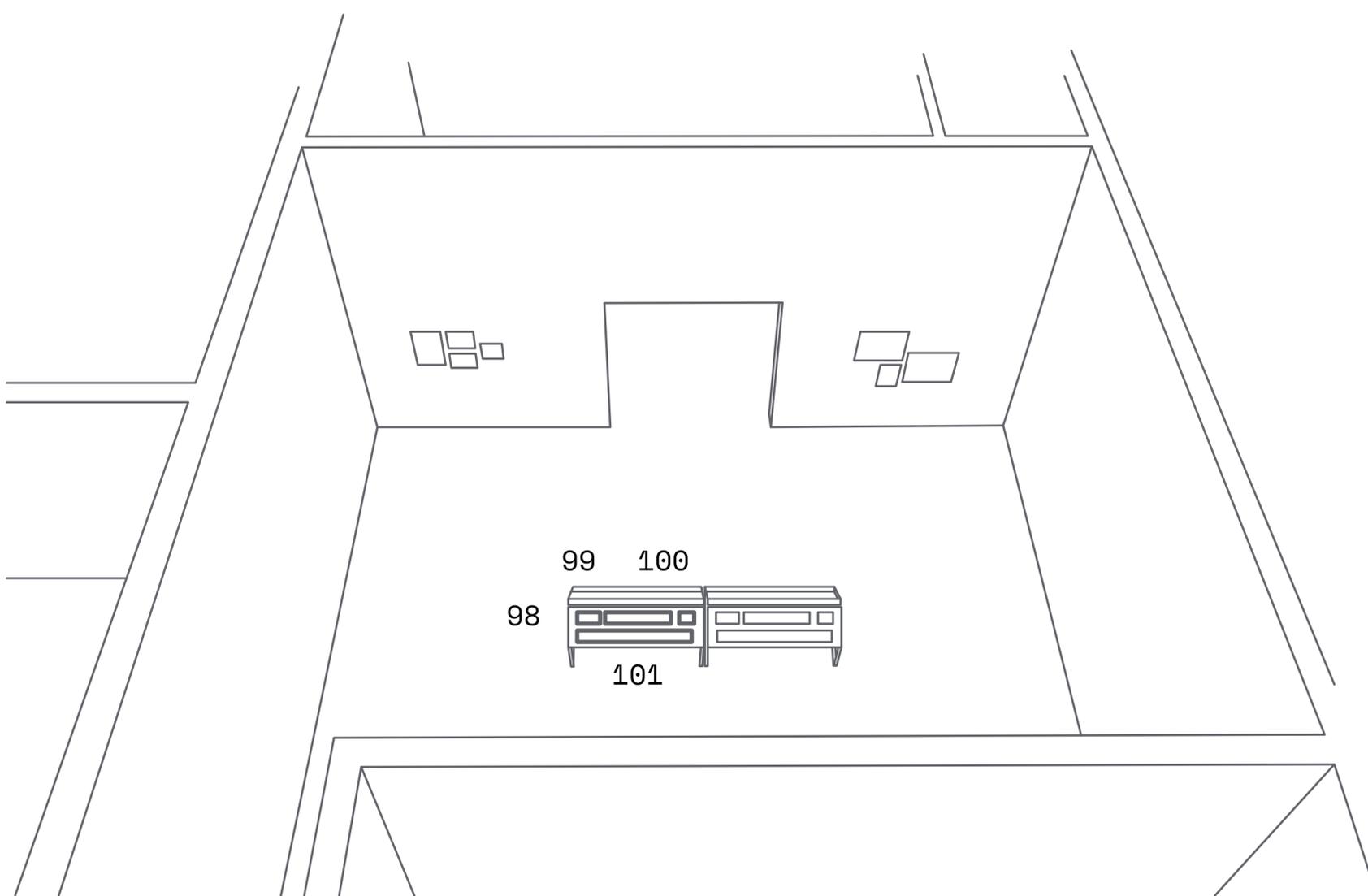
93 . *Two*, 1979  
From the series *Frida*, 1977  
Pastel, cutout on cotton paper  
Courtesy of the artist

94 . *Week*, 1976  
Oil pastel, ink on paper  
Courtesy of the artist

95 . *Sequence I*, 1977  
Ink on paper  
Courtesy of the artist

96 . *Untitled*, 1976  
From the series *Sequences*, 1976–1979  
Graphite, oil pastel, ink on paper  
Courtesy of the artist

97 . *Sequence II*, 1977  
Ink on paper  
Courtesy of the artist

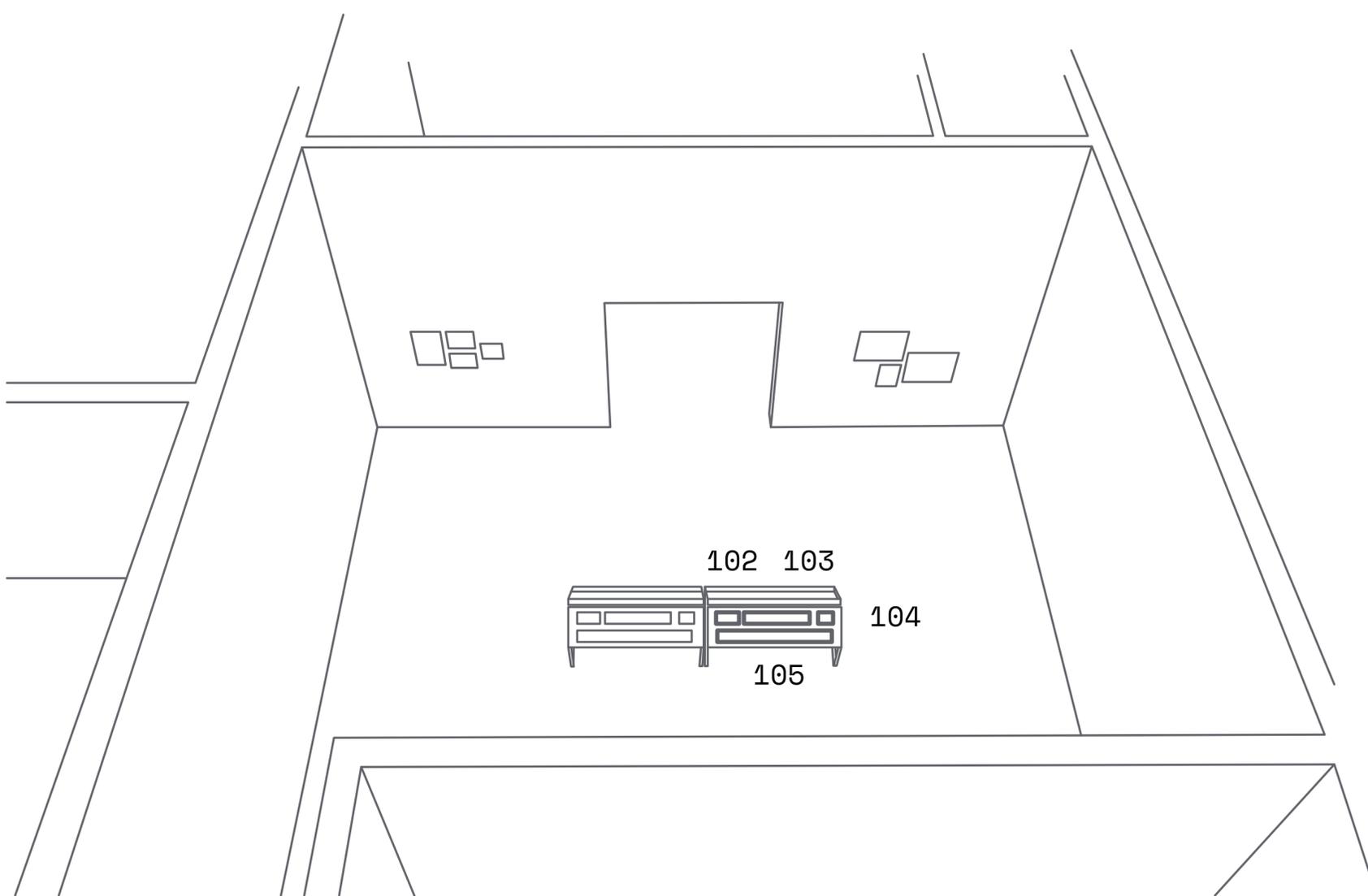


98 . *The Book of Forgetfulness*, 1983  
 Fotogramados en prensa plana a partir de dibujos  
 en tinta china  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

99 . *Taste of Me*, 1985  
 Libro de artista  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

100 . *Notebook with illustrations*, n.d.  
 19 drawings  
 Fountain pen made of knives  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

101 . *High Heels*, 1983  
 Artist's book  
 Ink on paper  
 Courtesy of the artist

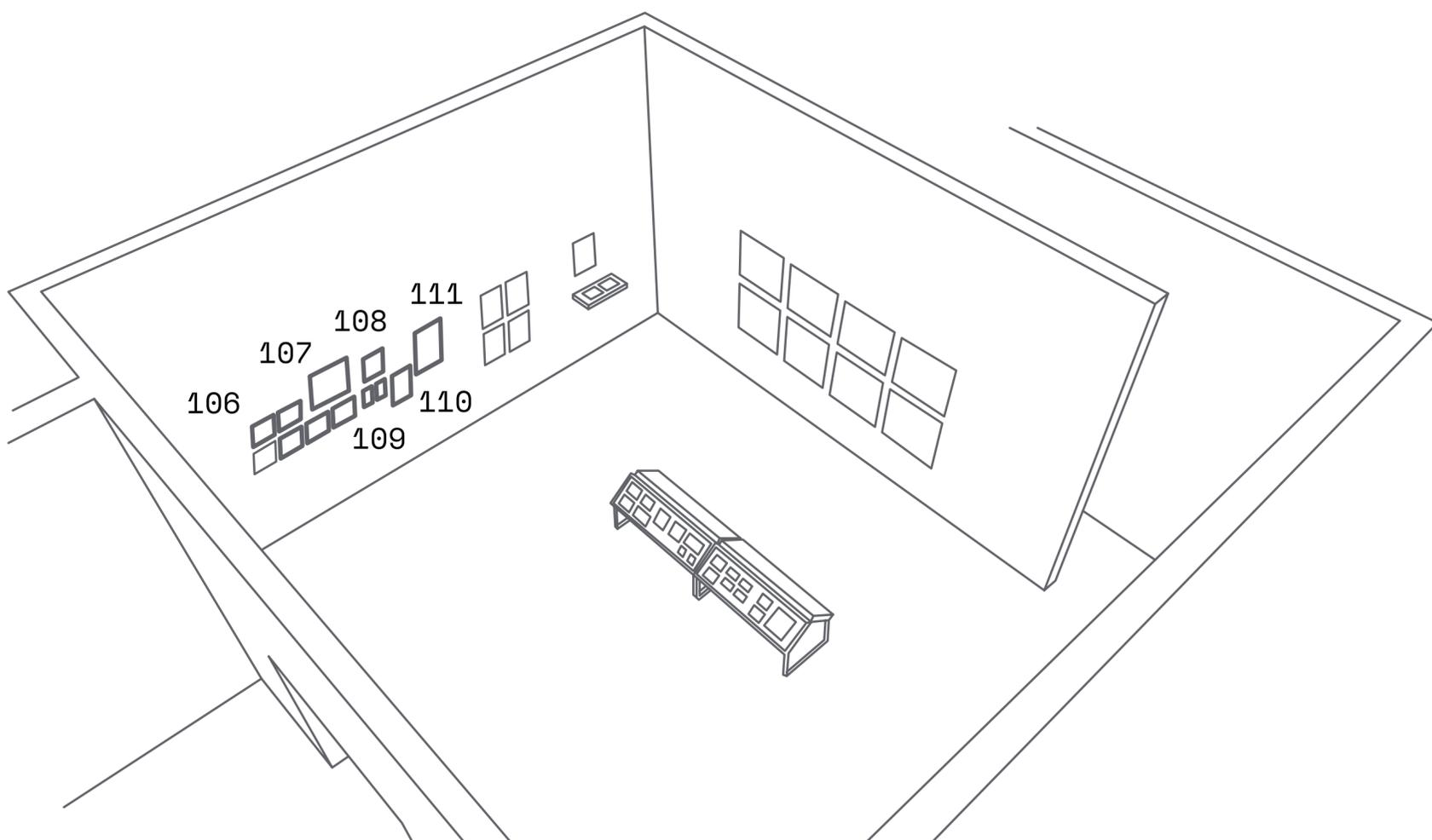


102 . *Loyalty*, 1981  
 In collaboration with Carmen Boullosa  
 Artist's book  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

103 . *The Enemy*, 1986  
 Poems by Carmen Boullosa  
 Artist's book  
 Ink and watercolor  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

104 . *Dust*, 1986  
 Artist's book  
 Fondo El Archivero,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

105 . *How I Lost You*, 1989  
 Artist's book  
 India ink on cotton paper  
 Courtesy of the artist



106 . *Neográfica*, 1981  
Photostat  
Courtesy of the artist

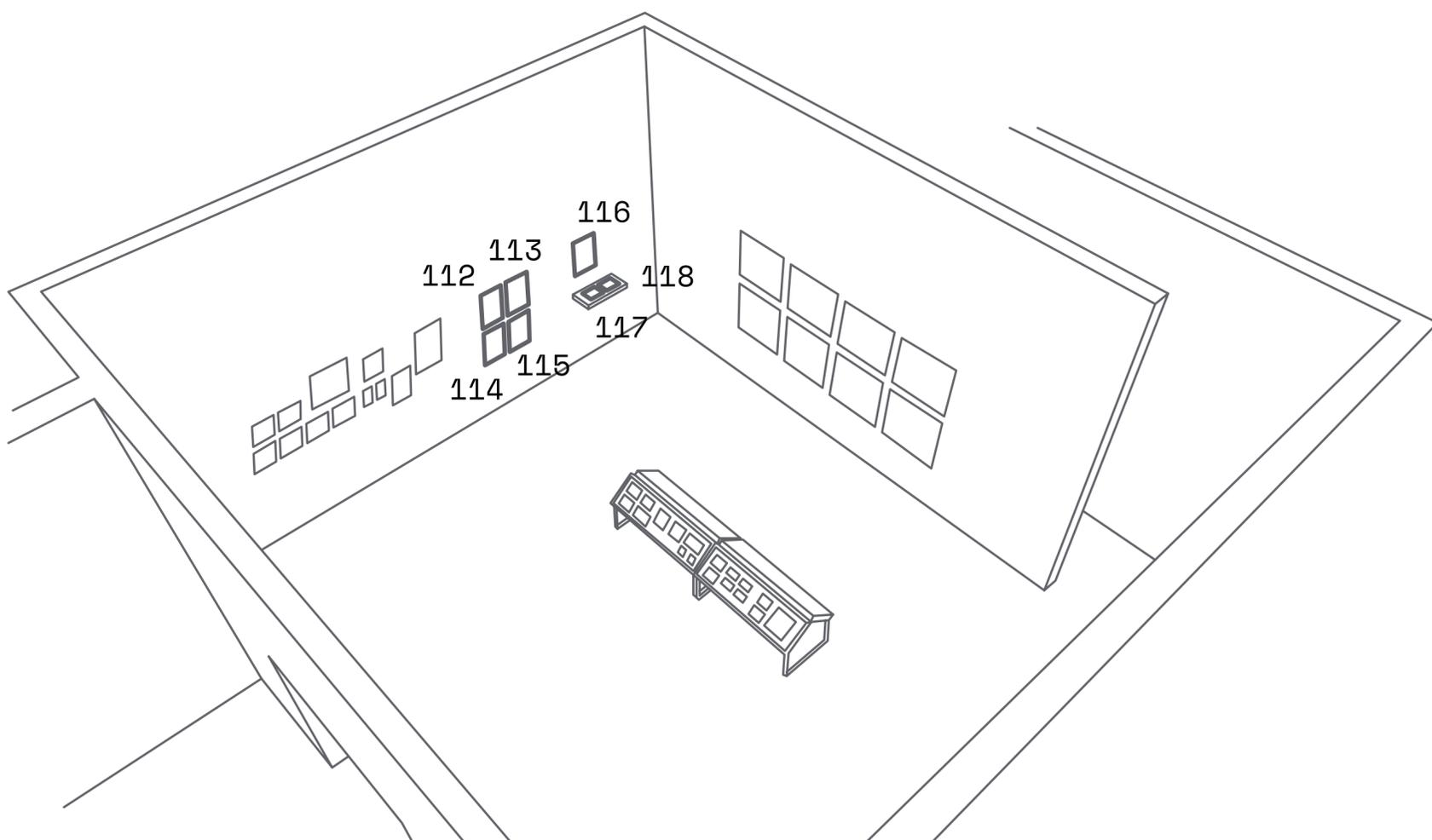
107 . *Sequences*, 1977  
From the series *Objects*, 1977  
Graphite, ink and paper cutout on cotton rag  
Courtesy of the artist

108 . *13 Misses*, 1983  
Invitation, poster, and photographic record  
Courtesy of the artist

109 . *13 Misses*, 1983  
2 Digital reproductions  
Courtesy of the artist

110 . *Life*, 1978  
From the series *Frida*, 1977  
Photostat  
Courtesy of the artist

111 . *Object*, 1977  
Graphite and ink on cotton paper  
Courtesy of the artist

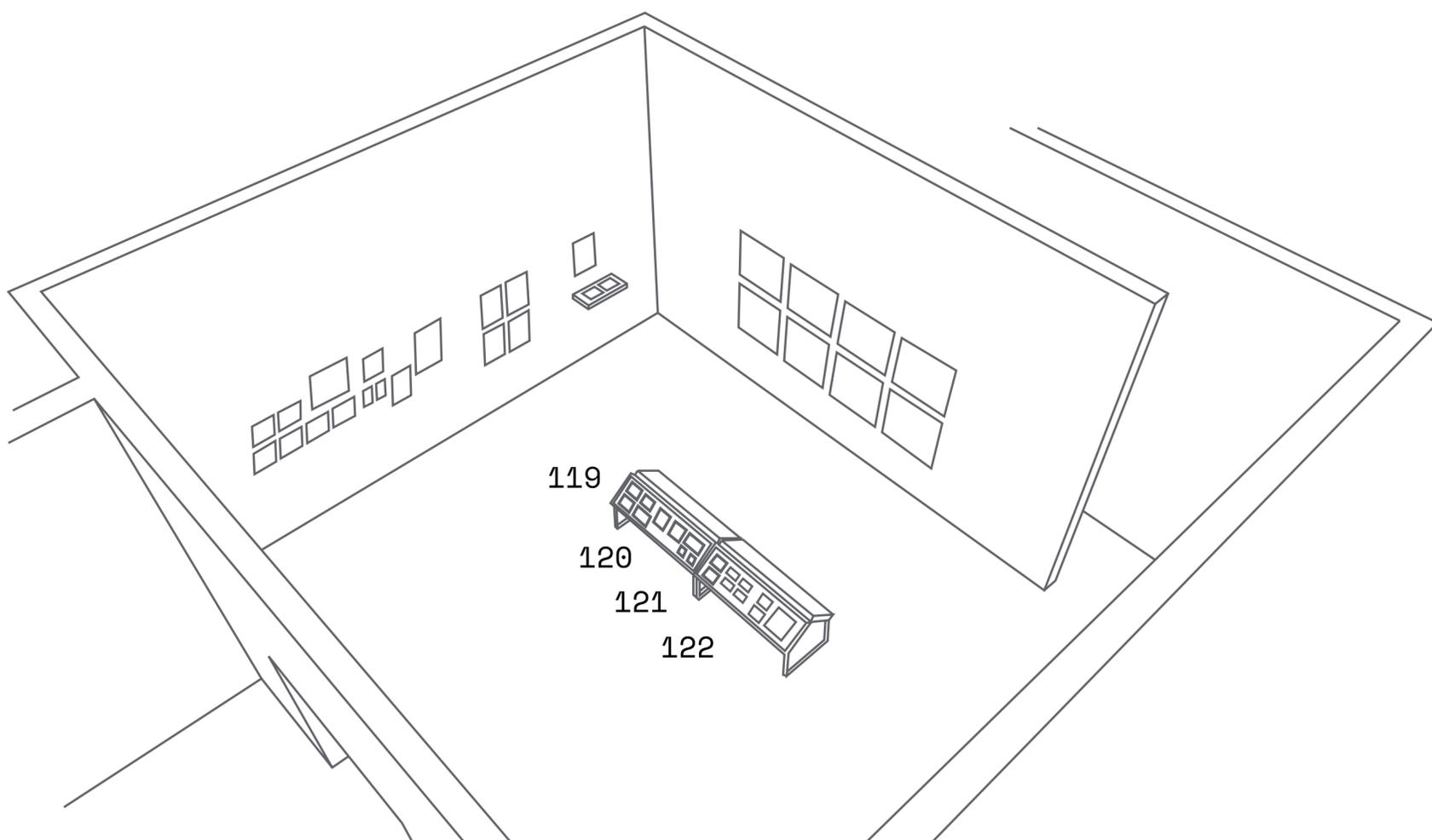


112 . *Never Again I*, 1981  
 113 . *Never Again II*, 1981  
 114 . *Never Again III*, 1981  
 115 . *Never Again IV*, 1981  
 Intervened photographs  
 Gelatin silver print  
 Courtesy of the artist

116 . *In a Hurry*, 1981  
 Intervened photograph  
 Gelatin silver print  
 Courtesy of the artist

117 . *Two Stories*, 1981  
 Artist's book  
 Offset  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

118 . *Time is Chosen*, 1983  
 Artist's book  
 Photomechanical print  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

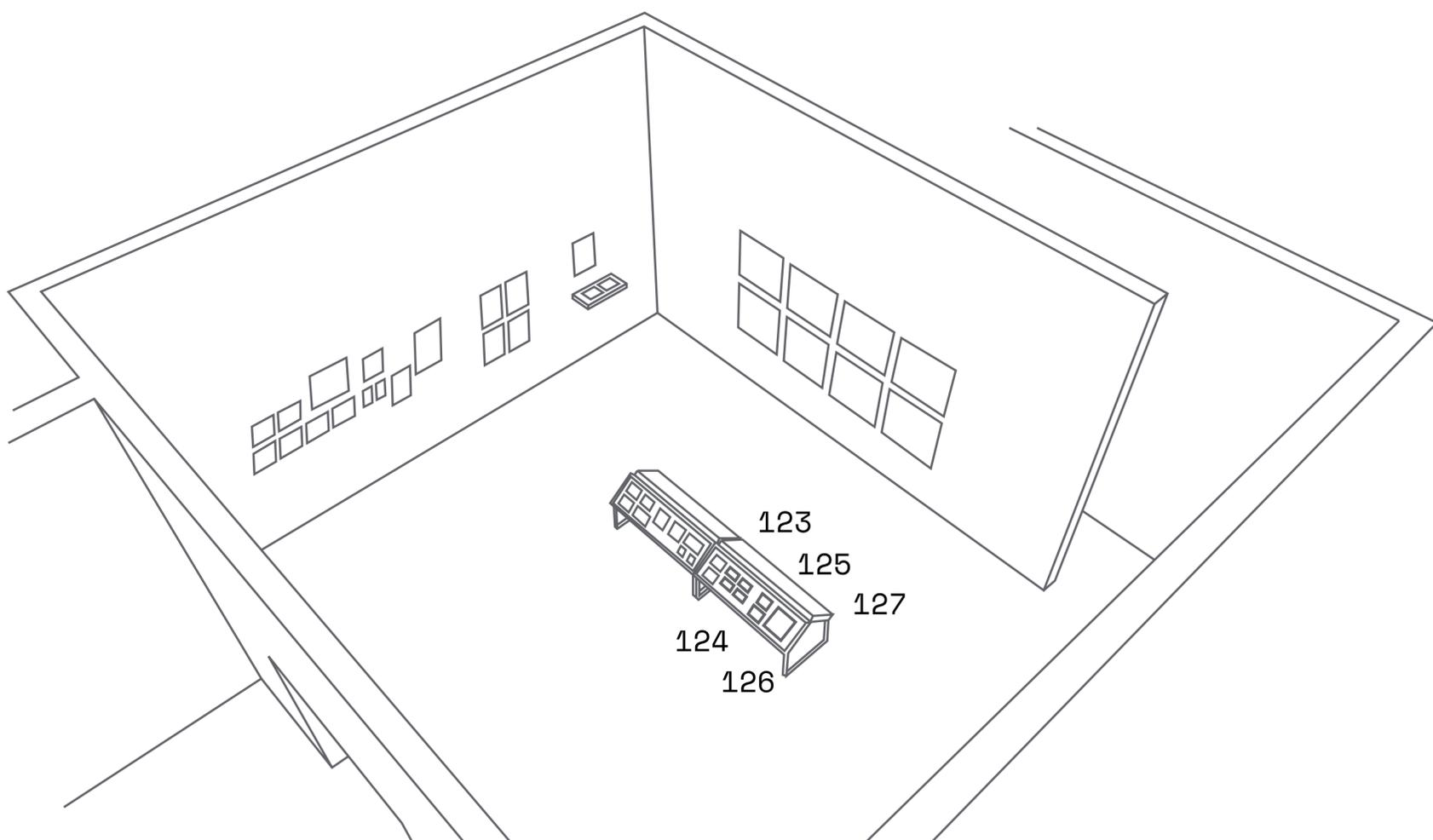


119 . *Cooking Men*, 1985  
From the series *Cooking Men*, 1985-1986  
2 photographs  
Courtesy of the artist

120 . *Cooking Men*, 1985  
From the series *Cooking Men*, 1985-1986  
3 invitations and 1 colophon  
Courtesy of the artist

121 . *Frida Kahlo. Biographical Object*, n.d  
Artist's book, photocopies  
Fondo El Archivero, Centro de Documentación  
Arkheia, MUAC (DGAV, UNAM)

122 . *Sequence*, 2022  
Artist's book  
Reproduction based on  
the artist's book *Book of Sequences 7.4*, 1978  
Offset  
Courtesy of the artist



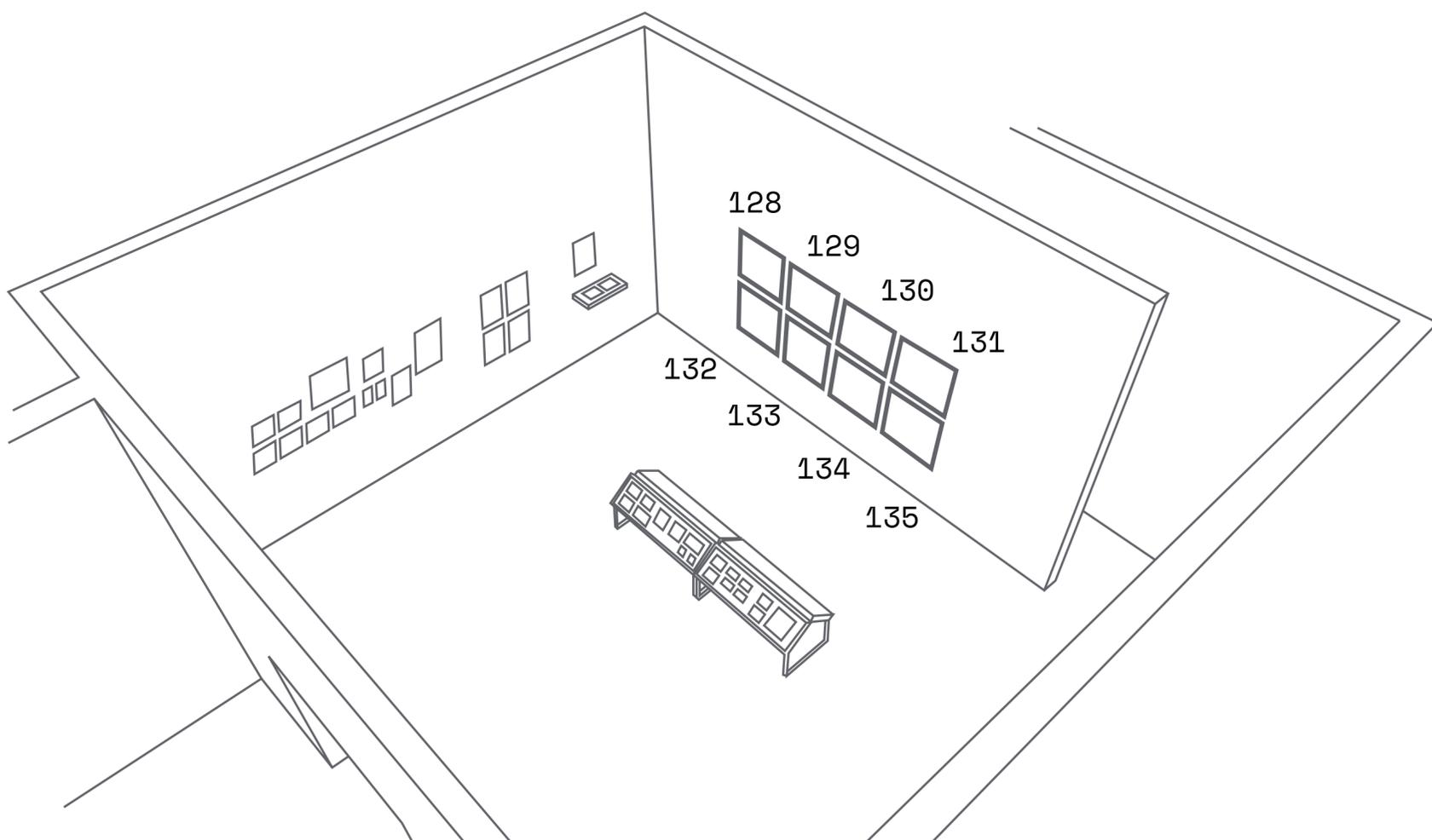
123 . *(Some of) My Favorite Poems*, 1986  
 Artist's book  
 Watercolor, ink on paper  
 Courtesy of the artist

124 . *Self-Portrait*, 1980  
 Artist's book  
 Ink and rubber stamp  
 Fondo El Archivero, Centro de Documentación  
 Arkheia, MUAC (DGAV, UNAM)

125 . *Histoire de timbre(e)s x2*  
 [*Stamp Stories x2*], 1981  
 Collection Zeroscopiz 6237  
 Stamps, 1980  
 From the series *Household Utensils*, 1980–1981  
 Magazine and postage stamps  
 Courtesy of the artist

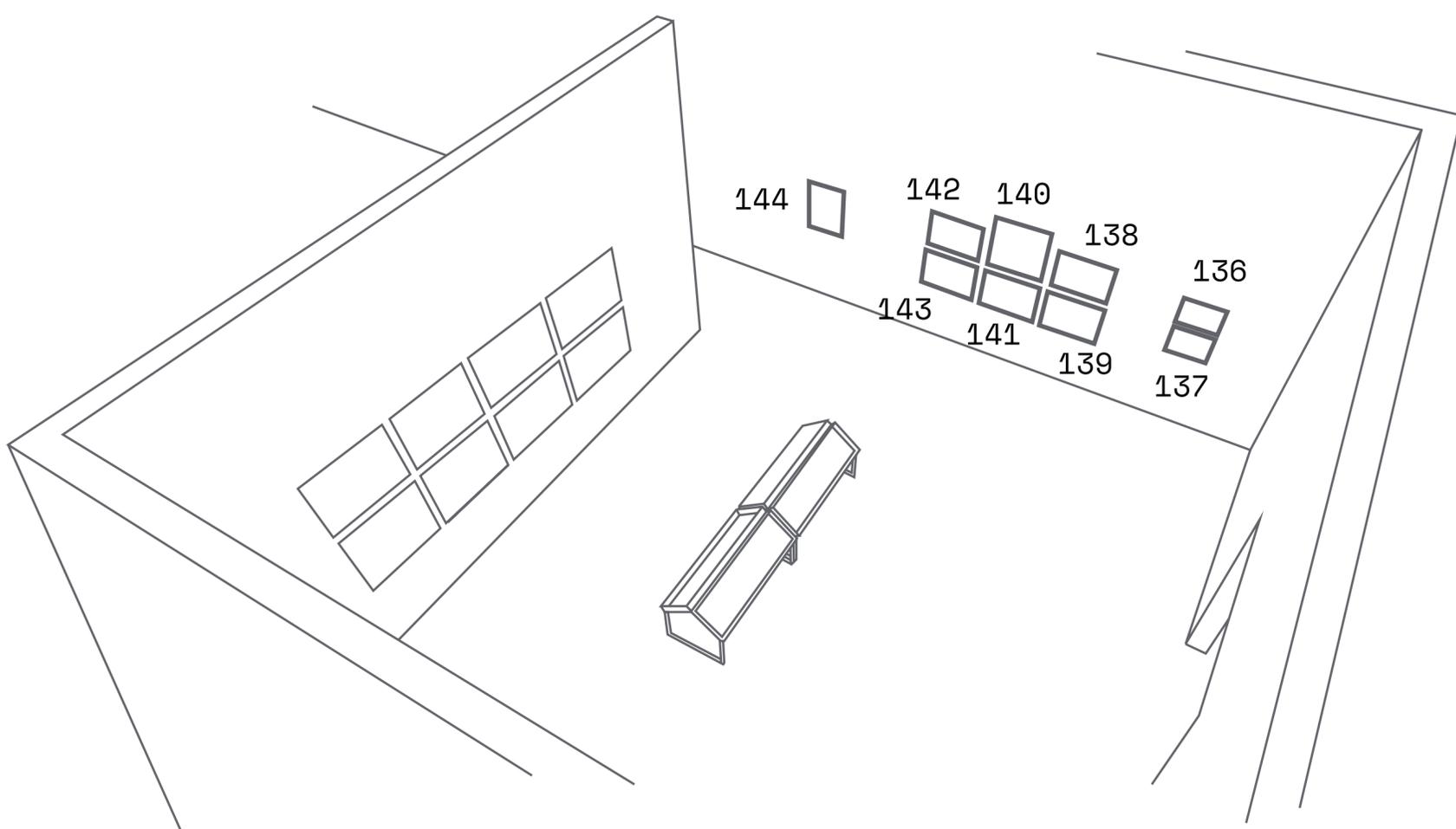
126 . *My Name*, 1986  
 Libro de artista—Artist's book  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)

127 . 1980, 1980  
 Artist's book in the form of a logbookcalendar  
 Clippings, letters, jottings, drawings,  
 photographs  
 Fondo Magali Lara/Elso Padilla,  
 Centro de Documentación Arkheia,  
 MUAC (DGAV, UNAM)



128 . *If the Moon Were to Smile*, 1982  
 129 . *The Wrinkles of Remorse*, 1982  
 130 . *But... It's Spilling*, 1982  
 131 . *Memory, or Your Own Skin*, 1982  
 From the series *Domestic Stories*, 1982-1983  
 Ink, charcoal, pencil on paper  
 Courtesy of the artist

132 . *Of Cleaning and the Uselessness of Certain Rancours*, 1982  
 133 . *Domestic Stories*, 1982  
 134 . *Delegating Blame*, 1982  
 135 . *Everyday Another Point of View*, 1982  
 From the series *Domestic Stories*, 1982-1983  
 Ink, charcoal, pencil on paper  
 Courtesy of the artist



136 . *Untitled*, 1980  
 137 . *Untitled*, 1980  
 From the series *Childhood*, 1979–1980  
 Ink on paper  
 Courtesy of the artist

144 . *Untitled*, ca. 1981  
 Watercolor on paper  
 Collection Jesusa Rodríguez

138 . *Undressing*, 1984  
 139 . *To Escape*, 1984  
 140 . *Shower Cap*, 1984  
 141 . *Opening*, 1984  
 142 . *Destiny*, 1984  
 143 . *Surrender*, 1984  
 From the series *Dirty Drawings of the Month of July*, 1984  
 Pencil, pastel on paper  
 Courtesy of the artist

# Exhibition Credits

Exhibition organized by the Museo Universitario Arte Contemporáneo, UNAM

MUAC adjunct curator: Virginia Roy Luzarraga

Guest curator: Cuauhtémoc Medina · Investigador del IIE

MUAC exhibition design: Triana Jiménez

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We would like to give our special thanks to those workers guarding and protecting our exhibitions.

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*Five Decades in Spiral*

05.04.2025 – 19.10.2025

Hours:

Tuesday, Wednesday and Friday

10:00 a.m. to 18:00 p.m.

Thursday

10:00 a.m. to 20:00 p.m.

Saturday

11:00 a.m. to 20:00 p.m.

Sunday

11:00 a.m. to 18:00 p.m.

Monday closed

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