

LEYENDO ENTRE LÍNEAS Y VITRINAS

ALFONSO SANTIAGO

16 DEC 23

19 MAY 24



Two or
Winkler, saying
with his girlfriend
in Italy (or, is she
his wife?). It seems
that getting a
visa has become
much easier, since
he doesn't need
any more the
letter I was suggested
to write. The second letter was from
Adam. He has passed the most
difficult examinations and will go
to Denmark this summer. He's not
sure any more he wants to study
medicine, but now it's too late to change.
He says his idea of the world has
changed since last April, when
we met in Warsaw. It seems that
Hawthorne is also coming to Amsterdam.
At least, that's what Paul says.
Peter has married a French girl.
The other Peter has been working in
North Africa the last two years. That's
what this girl told me when I met
her during the day of the Queen. Her
husband was playing chess with a young
little boy, while she was taking
a bath. She's in fact more beautiful
than I remember. Another of that once

trusted in the common price from
Columbia and Paris. Peter was also a good
friend of him. Or, wasn't he? I think to remember
her he didn't like Peter because he was so
deep into drugs and that was a terrible
influence for Taspie. Taspie is an
O. I know Dolly quite well.
These must. She always
has something, is deep, and
and both and lazy. Taspie
ling. Every time I phone
arent come that very day
wing the day after or so
shop a couple of days ago
phoned to tell that we
summit. She's got a new
house, and she wants to
ing. How I finally managed
only I had written him
not, in the dark I met
of all Dutch people I had
movement. That was five years
now that I actually know
know all this, told me in a low voice
that's Harry. He also asked if he would
introduce us to each other, but I didn't think
it was necessary. Another of that once

MACG LIBRERÍA

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THE STARTING POINT FOR THIS PROJECT IS A SELECTION OF ARTIST'S BOOKS

from the Museo de Arte Carrillo Gil's collection. Within the forty pieces that comprise this holding, we find diverse explorations on printed media which propose new models for the circulation of artistic projects. Since the second half of the last century, many artists have found in publications an extension of their practice, in which the reading device engages in direct dialogue with the content of the project, using the assembly and sequentiality of books with the intention of creating unique encounters with each reader.

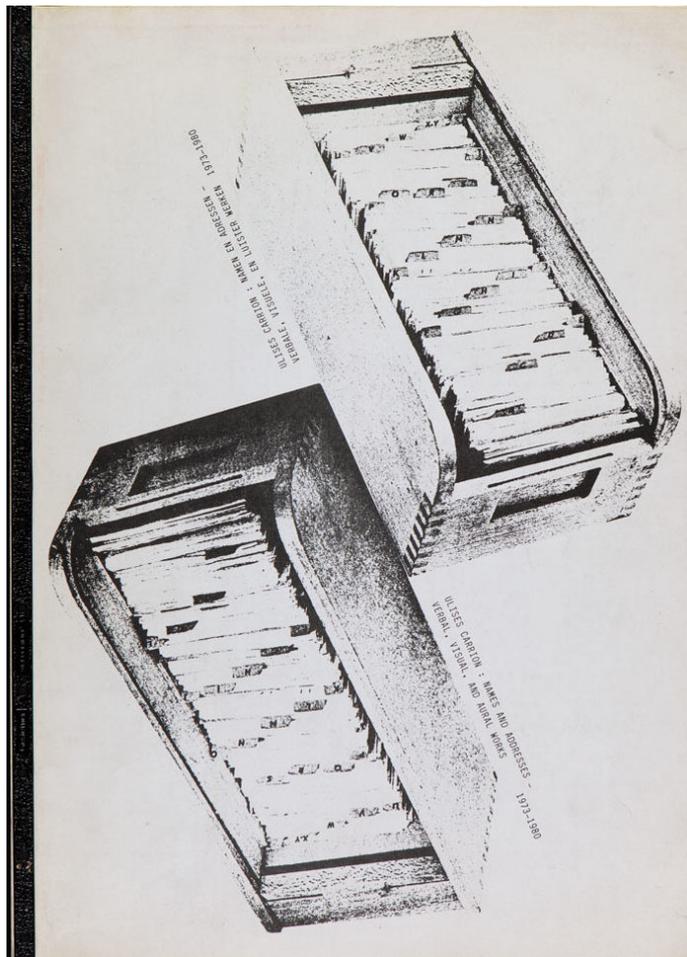
Publications are an ideal space for graphic experimentation and collaboration between artists, which also enables the combination between different types of writing and the visual arts. An artist book is the result of a process that includes writing, editing, design, printing, production, and circulation, in which each element is considered to facilitate the optimal reading of the project.

This exhibition brings together books created between the seventies and the nineties by Mexican and foreign artists, in dialogue with projects made by artists from 2018 to the present, placed as footnotes in the drawers of the display cabinets. The show expands onto the shelves of the Museum's bookstore, where it is possible to acquire copies from guest publishers and invited projects that continue the explorations and discussions initiated more than half a century ago by artists who found in books a space for creation.

Alfonso Santiago

BOOKS

The MACG artist's book collection comprises works produced between the seventies and the nineties. The geographical variety of the creators reflects an international network of exchange and circulation that exploited the simplicity of printed matter, instructions shared remotely, and postal mail as catalysts for artistic works that eluded the notion of the unique object and found in the transit of these ordinary materials a space for conversation. This exhibition includes a selection of books in various techniques, formats, and circulation strategies, providing a glimpse into the creative possibilities within editorial mediums.



ULISES CARRIÓN

Namen en adressen – verbale, visuele, en luister werken [Names and addresses – verbal, visual, and listening works], 1973-1980

Offset

21 x 29.6 x 0.3 cm

Collection SC / INBAL / MACG

ELZZE WELLZE

Automatic Ambiance, 1979

Offset

20.5 x 4.5 x 0.4 cm

Collection SC / INBAL / MACG

SUZANNE LACY

Three Love Stories, 1978

Offset

17.8 x 14 cm

Collection SC / INBAL / MACG

GRUPO TEXTO POÉTICO

Poetic text 6, n.d.

Mixed media

23 x 15 x 0.2 cm

Collection SC / INBAL / MACG

LUCIA FRANCESCA DE SASSO

Stone by Stone, 1979-81

Offset

10.6 x 15 x 0.2 cm

Collection SC / INBAL / MACG

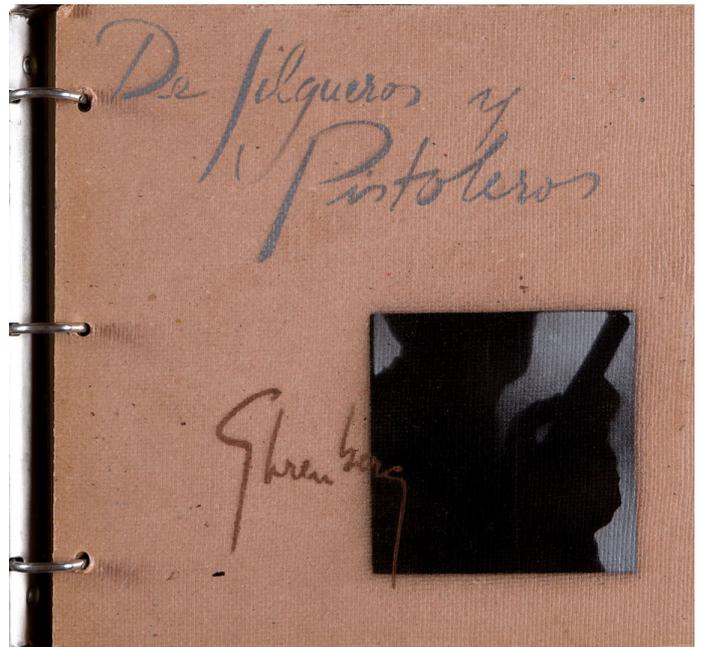
UNIDENTIFIED AUTHOR

Mexican Artist's Books Catalog, 1993

Mixed media

20 x 29.4 x 3.2 cm

Collection SC / INBAL / MACG



FELIPE EHRENBERG

Of Goldfinches and Gunmen, 1977

Mixed media

26.5 x 25 x 1.3 cm

Collection SC / INBAL / MACG

KEITH GODARD

Itself, 1975

Offset

20 x 20 x 4 cm

Collection SC / INBAL / MACG

JULIEN BLAINE

Reprenons la ponctuation a zero (0) [Let Punctuation Have Zero(0)], 1980

Offset

29 x 20 x .5 cm

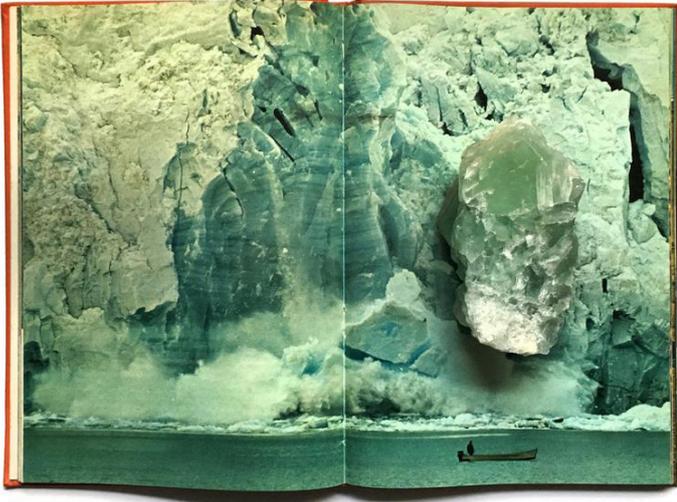
Collection SC / INBAL / MACG

MARCOS KURTYCZ

Natural Color Book, 1975

Offset

Collection SC / INBAL / MACG



ALFONSO SANTIAGO

Montage, 2021
Book and Stone
24 x 38 x 6 cm

VARIOUS ARTISTS

Commonpress Magazine of Art No. 15: Selfportraits, 1979
Sealed cards
15.4 x 9.7 x 1.5 cm
Collection SC / INBAL / MACG

It is interesting to consider the contradiction of the artist's book turned into a museum object, since it is a device designed to circulate freely, however, when it becomes part of a museum collection it requires specific conservation conditions (temperature and controlled lighting) for its handling and exhibition.

Many of these copies were crafted on commonly used materials using techniques that are not usually considered within the field of art.

Commonpress Magazine of Art No. 15: Selfportraits is a collaborative publication that brings together 59 self-portraits stamped on cardboard cards. The spirit of the magazine aimed for each issue to be created, produced, shared, and distributed by and for its contributors.

Folder with Photographs from the Artist's Book Collection of the MACG
Documentation Center of the Museo de Arte Carrillo Gil
25 x 30 x 4 cm
Collection SC / INBAL / MACG

The MACG collection of artists' books was initiated in the eighties by Armando Sáenz Carrillo, grandson of Dr. Alvar and Carmen T. de Carrillo Gil. It consists of two donations: the first was made in 1987 by "El Archivero", a bookstore founded by Yani Pecanins, Gabriel Macotela and Armando Sáenz, that operated from 1985 to 1991; the second group was integrated in 1995 with a donation made by Mexican artist Magali Lara. This collection reflects Armando Sáenz's vision of integrating into the museum's collection works from a moment of enormous versatility in the development of art both internationally and in Mexico.

FABIOLA MENCHELLI

Work tests for the book Desdoble/Unfolding, 2021
Impresiones digitales intervenidas
21.5 x 35 cm ea.
Intervened digital impressions
Courtesy of the artist

The photographic series we see in Fabiola Mencelli's book/project *Desdoble* [Unfolding] was created through a process in which the artist folded photographic paper in the darkroom, subsequently exposing it to light filters to produce these abstractions. During the editing process, a series of tests were carried out to make space for the text that Andrea Chapela was developing simultaneously. The book serves as a meeting point between photography and writing, the private and the public, the process, and the finished product. The publication invites the reader to follow the original folds so that the text finds its place in the narrative.

CIRCE IRASEMA

From *Cabinets of the World Series*, 2022
Graphite on paper and various objects
25 x 35 cm
Courtesy of the artist

Vitrinas del Mundo [Cabinets of the World] by Circe Irasema is a series of drawings depicting cabinets, showcases, and empty shelves from various museums the artist has visited. The object-free structures reveal the design of the display units in their most neutral and silent state. This intervention includes a selection of objects from the artist's family collection, most of which are mementos and ornaments that appeal to sentimental history rather than the major historical milestones typically preserved in museums.

CLAUDIA LUNA

Models for A Vast Landscape in Ruins to Assemble, 2023

Cardboard sculpture

10 x 5 x 14 cm

7.5 x 5 x 11 cm

13 x 8.5 x 4 cm

8 x 13 x 10 cm

7 x 7 x 5 cm

Courtesy of the artist

Un vasto paisaje de ruinas para armar [A Vast Landscape of Ruins to Assemble] is a publication by Claudia Luna consisting of a collection of ten paper sculptures to be assembled, which take up the artist's research on public space, architecture and the bodies that inhabit it. Each copy becomes a miniature exhibition that resides on the bookshelf.

Reproduction of the book *Arte Povera*, Gabriele Mazzotta editore, Italy, 1969 in the book Germano Celant: *The Story of (My) Exhibitions*, Silvana Editoriale, 2021

24 x 40 cm

Reproductions of the exhibition "Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art" by Mel Bochner in the Visual Arts Gallery of the School of Visual Arts de Nueva York, 1966 en *The Artist as Curator: An Anthology*, Walther König, 2018

26 x 40

Theater, Garden, Bestiary: A Materialist History of Exhibitions, Sternberg Press, 2019

28 x 24

The exhibition of the book as an artistic object and its entrance into a museum implies the implementation of criteria that are contradictory to its nature. When entering a museum collection, these pieces must be safeguarded and displayed under specific conservation conditions, which requires not only that they be exhibited for limited time periods to reduce deterioration of printed materials when exposed to light, but also to prevent the public from having direct contact with the books, thus nullifying the inherent experience associated with any book.

Alan Sobrino, *30 love verses in a tape*, Errant Press, 2023

7 x 3.5 cm

Cecilia Miranda Gómez, *Amaramarillo* [To Love Yellow], piedra ediciones, 2023

5 x 12 x 2 cm

David Horvitz, *Nostalgia*, Gato Negro ediciones, 2021

5 x 12 x 2 cm

Simón Ramirez, *The Book that Tends to Disappear*, backbone-books, 2022

46.5 x 7.9 cm

Alfonso Santiago, *Separadores / Bookmarks*, piedra ediciones, 2021

5.5 x 28 x 1 cm

Fabiola Mencchelli and Andrea Chapela, *Desdoble / Unfolding*, ESPAC, 2021

13 x 21.5 x 1 cm

Beyond the labels of "artist's book," "book-work," or "book-object," there is currently a vast production by artists, publishers, and initiatives that use publications as spaces for artistic production, leveraging the duality of the book as both an exhibition object and a reading device, not merely as a means of circulation. The pieces included in this section are available in the bookstore to interact with them, and even initiate a collection.

EDITIONS AVAILABLE IN BOOKSTORE



ALAN SOBRINO

30 Love Verses in a Tape, 2023
Errant Press

In this poem, Alan Sobrino suggests measuring reality with verses instead of inches or centimeters. This book is a silkscreen printed tape measure with metal tips. One side contains the original poem in Spanish, and the other side features the English translation. The length consists of 30 verses of love. The book comes inside an acrylic container.

Errant Press publishes and distributes bilingual books by Latin American artists that explore the possibilities between content and container.

<https://errant.press/>



CECILIA MIRANDA GÓMEZ

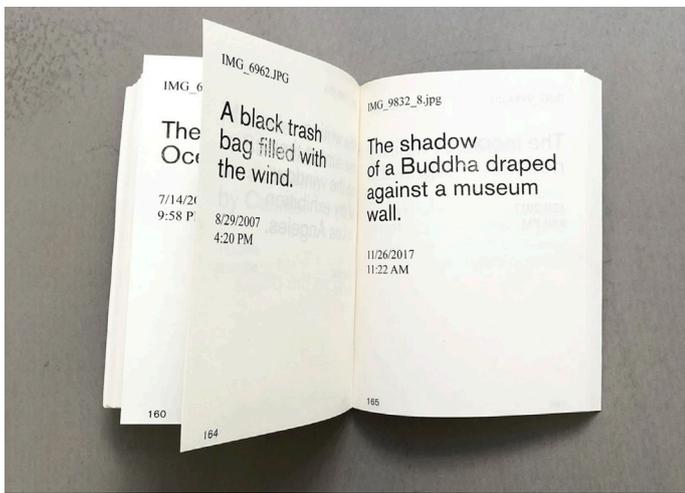
Amaramarillo [To Love Yellow], 2023
piedra ediciones

This project is based on an investigation around color, where different fields of knowledge find a place of coincidence. By using the names given to a range of yellowish tones, the publication becomes a writing device about what color can be. The combination of the chromatic samples has been carefully edited by the artist to generate a multiple piece in which each reading is the result of a playful exercise of free interpretation.

ALFONSO SANTIAGO

Separadores / Bookmarks, 2021
Piedra Ediciones

Separadores [Bookmarks] is a book printed on ribbon bookmarks. More than a book, it is a publication that needs to parasitize another book to exist and be read. The content of the sentences interrupts the reading of the host book, attempting to generate alternative interpretations of the contents of the parasitized book.



CLAUDIA LUNA

A Vast Landscape of Ruins to Assemble, 2023

The city is an accumulation of simultaneous representations. It is the still unfinished sequel to the sophistication of stone, the cave, geometry, and a perpetual utopia to organize the density of coexisting bodies. Within all this, Claudia Luna wonders about the most elemental forms of the city, turning her work into an opportunity to contemplate public space and architecture as an object.

Claudia's research can be understood as a fable where going for a walk around the city turned into a desire to take the city and its waste for a walk. In her wanderings, she creates sculptural gestures, where there are speed bumps, cement blocks, or anti-rest planters. Through a process of abstraction and re-coloration, she turns open drains and half-finished walls into a kind of pedestal where lies our suspicion about these often-inexplicable forms.

This publication brings together a selection of these small city protuberances known as speed bumps, bollards, or any other obstructive debris that she has summarized as "obstacles." Trivializing the regulatory functionality of public architecture is also a way to reverse the frustration of her transient body.

CYNTHIA YEE & SANDRA SÁNCHEZ

44 letters, 2022

Piedra Ediciones

44 cartas [44 letters] is a collaborative publication that brings together drawings and texts from artists Cynthia Yee and Sandra Sánchez in a set of cards that can be read in multiple ways.

Piedra Ediciones is a publishing series that arise from conversations and processes that conceive books as a space of experimentation for artistic projects, thinking of the book as an ideal space for collaboration and exchange.

piedraediciones.com

DAVID HORVITZ

Nostalgia, 2021

Gato Negro Ediciones

Nostalgia is an ongoing piece initiated in 2019 in which the artist deletes digital photographs from his personal archive. These photographs have been taken with various digital cameras since the early 2000s and have been stored on computers, hard drives, and memory cards. Their subjects are diverse, ranging from personal moments to visual note-taking as a mnemonic resource and photographs used in works of art. The photographs become ephemeral like the moments they originally capture.

Gato Negro Ediciones has been acting since 2013 as a recognized and urgent voice in independent publishing within the cultural sphere. Advocating for freedom of thought, the Mexico City-based publishing house prints titles that challenge the often hijacked vision of contemporary society. In a new world where temporal excess and the obstruction of knowledge are at their peak, Gato Negro returns the voice of its authors to the fundamental purpose of the book.

gatonegro.ninja/

SIMÓN RAMÍREZ

The Book that Tends to Disappear, 2022

backbonebooks

El libro que tiende a desaparecer [The Book that Tends to Disappear] invites the reader to leaf through a series of delicate thermal prints at the cost of having its images vanish with each encounter. Every time light touches the paper's surface, the images of ocean waves that fill the pages fade away. The coast, incredibly frozen in time, reminds us of the ephemeral nature of the book. When inactive, the book is preserved in a light-protective envelope, presenting viewers with the conflict of experiencing the work in its entirety at the expense of its eventual disappearance or preserving a closed archive. The artwork implies its own disintegration in its materiality. With the rhythm of each page turned, we are reminded of the impossibility of capturing a wave on the seashore.

Backbonebooks was founded in 2011 by Claudia de la Torre in Berlin to formalize her own practice and publish books by other artists. Creating objects, fields, spaces in relation to the book as a highly historical and contemporary medium, backbonebooks consistently engages in a flexible, conceptual, and collaborative process with the aim of opening a new perspective on what a book can be.

<http://backbonebooks.net/>



FABIOLA MENCHELLI AND ANDREA CHAPELA

Desdoble / Unfolding, 2021

ESPAC

To unfold is to make visible that which was hidden, it is to go back in time without losing the marks, it is to expand and to exhibit. Through image and written word, as well as the threshold that exists between them, Fabiola Menchelli and Andrea Chapela present the chronicle of an encounter between photography and writing, the private and the public, the process and the product. In a world collapsed inwardly, both try to find new meanings through the process of this book and its implications. Also, the unfolding is a kind of reordering; it is doing in order to understand, writing in order to inquire, creating in order to propitiate. It is approaching and getting to know each other in order to try to survive, because... a fold always leaves its mark.

ESPAC is a non-profit organization dedicated to study, disseminate and promote current artistic production. Libros/Poyecto is a series that explores the development of artistic projects within the editorial space. We think of the book as a place of confluence for creators; a sequential space for collaboration and experimentation; a playful and inexhaustible universe where art and literature dialogue and intermingle from the very nature of the printed pages.

<https://espac.org.mx>

LEYENDO ENTRE LÍNEAS Y VITRINAS

Curatorship

Alfonso Santiago

Acknowledgments

A las artistas y proyectos invitados por su generosidad y a Daniel Bolívar por la conversación permanente.

PB

MACG LIBRERÍA

Program dedicated to disseminating the collection of artists' books that the MACG protects. Each year, a guest artist or curator opens a dialogue around objects and books that are important to them.

Cover image:

Alfonso Santiago, collage a partir de

Ulises Carrión, *Namen en adressen verbale, visuale*, en Luister Werlen Elzze Wellze, Automatic Ambiance y Pawel Petasz, Self portraits.

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