

LILIA CARRILLO: RUPTURES AND PREMONITIONS

AMERICAS
SOCIETY

EXHIBITIONS

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FOTOS KATI HORNA



LILIA CARRILLO

En el Concurso de Pintura Esso, celebrado en la ciudad de México, con exposición en Washington, la Sra. Lilia Carrillo ocupó el segundo lugar. Dicho concurso otorgaba un primero y segundo lugar para cada país de Centro y Sudamérica. La Sra. Carrillo que ahora ocupa las páginas centrales de nuestra revista, en días pasados abrió una exposición individual en las galerías "Juan Martín" y prepara otra para el año entrante.



 SECCION CULTURAL

"Lilia Carrillo," *Mujeres*, June 5, 1961

FOREWORD



Lilia Carrillo at Machu Picchu, Peru, 1962

Americas Society is pleased to present *Lilia Carrillo: Ruptures and Premonitions*, curated by Tobias Ostrander. The exhibition highlights some of Mexican painter Lilia Carrillo's most important works through a survey of twenty-four paintings accompanied by a selection of archival photographs, letters, invitations, and publications. The paintings featured in the show were produced between 1961 and 1974, the art historical period when Carrillo was associated with the *Generación de la Ruptura*. During this time, her formal interests interrogated the picture plane's structure and emphasized the materiality of the painted surface. The exhibition highlights the artist's disruptive gestures of building up thick surfaces that she then cut into, layering in fabric or paper fragments, smearing her compositions, and using a variety of brush shapes and sizes to spread her pigments.

I am grateful to Tobias Ostrander for organizing this exhibition and for working with our team to bring it to our gallery. I also express my thanks to the Art at Americas Society curatorial team: to Director and Chief Curator Aimé Iglesias Lukin for her leadership; to Associate Curators Sarah Lopez and Carla Lucini, and Assistant Curator Tatiana Marcel, who worked together on the presentation of this exhibition; to Karen Marta for her editorial support of Americas Society's publications; to Todd Bradway for his project management; and to Garrick Gott for designing this series.

The presentation of *Lilia Carrillo: Ruptures and Premonitions* has been made possible by generous support from the New York City Department of Cultural Affairs, Fundación Coppel, Isabel and Agustín Coppel Collection (CIAC), New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, kurimanzutto, Mexico City/New York, and Marjorie and Michael Levine.

Americas Society acknowledges the generous support of the Arts of the Americas Circle members: Amalia Amoedo, Ileana Anselin, Estrellita B. Brodsky, Virginia Cowles Schroth, Emily Engel, Isabella Hutchinson, Carolina Jannicelli, Diana López and Herman Sifontes, Elena Matsuura, Maggie Miqueo, Maria Mostajo, Antonio Murzi, Gabriela Pérez Rocchietti, Marco Pappalardo and Cintya Poletti Pappalardo, Carolina Pincioli, Erica Roberts, Sharon Schultz, and Edward J. Sullivan.

SUSAN SEGAL
PRESIDENT AND CEO, AS/COA

LILIA CARRILLO, RUPTURING

Aimé Iglesias Lukin

The career of Lilia Carrillo (1930–1974) stands as a powerful example of artistic and personal defiance. Working in a mid-twentieth-century environment that largely privileged realism, she chose abstraction as her language, pushing against dominant expectations. Her practice was equally bold in its material and formal experimentation, through which she forged a distinctive and forward-looking body of work. At the same time, she navigated a deeply unequal art world, asserting herself as a committed and ambitious woman artist.

The significance of Carrillo’s contributions becomes even clearer through the recent research conducted by Tobias Ostrander, curator of this first exhibition of Lilia Carrillo’s work in the United States. His work underscores Carrillo’s central role within the *Generación de la Ruptura*, a movement defined by its break from established artistic conventions and realism. Carrillo emerges not only as a participant but as a figure whose way of thinking, producing, and living embodies disruption at its core.

Her inclusion in Americas Society's exhibition series dedicated to women artists further reinforces the continued relevance of her work. Initiated in 2021, this program seeks to address long-standing gaps in recognition by presenting the first institutional exhibitions in New York for artists of different generations. Each installment offers audiences a broader understanding of practices that have often been overlooked.

The series has featured a range of influential figures: it began with the Mexican sculptor Geles Cabrera, continued with the experimental performance work of Sylvia Palacios Whitman, followed with a dynamic presentation of Alejandra Seeber's evolving painting practice, and later introduced audiences to the geometric abstractions of Fanny Sanín, whose work had rarely been shown in New York despite decades of residence there.

Seen in this context, Carrillo's presence in the series is both timely and necessary. Although her life was cut short, the vitality of her work endures, reflecting contemporary concerns

with striking immediacy. Her investigations into materiality and form feel remarkably current, reaffirming her position as an artist whose vision extended far beyond her time.

The project is accompanied by the presentation of a major Carrillo monograph, an in-depth bilingual volume edited by the Museo Palacio de Bellas Artes in Mexico City, with research led by Daniel Garza Usabiaga and his team on the occasion of the museum's recent major Carrillo exhibition. This book will help generations to come, across borders, to discover and share Carrillo's pioneering role in experimental art.

Lilia Carrillo's legacy ultimately lies in her capacity to challenge conventions on multiple fronts. Her work continues to inspire new generations to question established norms and to pursue creative paths that embrace risk, experimentation, and transformation.

WITHIN RUPTURES
AND PREMONITIONS

Tobias Ostrander

Lilia Carrillo was a leading protagonist for abstract painting during the postwar period in Mexico. While her paintings were exhibited within important local and international institutions during her lifetime, knowledge of the significance of her work has remained primarily isolated to her national context. Beyond what might be conceived as gender bias internationally, her premature death in 1974 at the age of forty-four may better explain this lack of critical attention. It may also be attributed to the ways in which her paintings defy categorization—they do not fit easily into the genres of gestural abstraction and Informalism that they appear to address.

This exhibition, *Lilia Carrillo: Ruptures and Premonitions*, introduces the artist's work to a North American audience by focusing on a selection of exceptional paintings produced over the course of thirteen years. While Carrillo studied in Mexico and Paris in the early 1950s and began showing her paintings professionally in 1956 and 1957, the exhibition focuses on

works from 1961 onward, as 1961 is arguably the year in which her mature style emerged. The use of *ruptures* and *premonitions* in the exhibition's title offers specific points of reference within her trajectory, both art historically and formally, and addresses developments within the sociopolitical context of Mexico more broadly. They also highlight the range of emotive responses these paintings seek to generate, often moving beyond rational or culturally specific orientations toward spiritual inquiry, environmental evocations, and political reflections.

Ruptures initially refers to the term “*La Ruptura*,” engaged historically to identify the group of artists with whom Carrillo is associated, and within which she was the only female member. Octavio Paz first used the term in an article discussing the work of Rufino Tamayo, describing the elder painter as tied to a younger group of artists who were looking critically at Mexican nationalism and social realism.¹ This group included Carrillo's second husband,

Manuel Felguérez, as well as José Luis Cuevas, Alberto Gironella, Vicente Rojo, and Fernando García Ponce, among others. *La Ruptura* artists sought a distinct break with the generation associated with muralism and the Mexican School, with its agenda tied to figuration, the country's mestizo identity, and the socialist political ideology of the postrevolutionary period. They instead pursued forms of abstraction that dialogued with international tendencies being developed in Paris and New York in the 1950s and 1960s, philosophical perspectives informed by existentialism, and popular media culture. Inspired by the rapid growth of Mexico City during this postwar period, and its increasingly modern and cosmopolitan character, these artists promoted both a lifestyle and forms of artmaking that were officially critiqued as elitist and bourgeois. In various configurations, the artists began showing their work together, initially within commercial galleries and university settings. By the early 1960s, they began to seek national recognition within museum

settings, which produced both unexpected and staged intergenerational confrontations.²

Ruptures is also intended to refer to Carrillo's formal interests, specifically those involved in breaking the stability of the picture plane and emphasizing the physicality of her painting's surfaces. In two works from 1961, *Esencia* (Essence) and *Sin título* (Untitled), these disruptive gestures include smudging techniques and washes of diluted paint, combined with areas of exposed raw canvas, creating pictorial spaces in which figure and ground become confused. In contrast, *Playa escondida* (Hidden beach) (1961) and *Sin título* (Untitled) (1963) present heavily textured surfaces constructed using paints mixed with thickening mediums, applied over mesh fabrics glued to their canvases. Textured edges, cut-like marks, and rough brushstrokes of varying widths break up the surfaces of both works, emphasizing their dense materiality.

The loose brushwork and staining methods used in the first pair of paintings evoke comparisons with New York Abstract Expressionist

techniques. Carrillo noted at the time her admiration for Arshile Gorky, Willem de Kooning, and Helen Frankenthaler, artists whose work she encountered while exhibiting in the United States in 1960. The latter pair of denser paintings recall the thick surfaces of Spanish Informalist artists, such as Antonio Saura and Antoni Tàpies, alongside whom she exhibited in Spain in 1963. Yet Carrillo's experiments differ significantly from the work of these US and Spanish peers. While developed in a process-oriented and intuitive manner, her atmospheric effects and graceful application of paint convey a considered, thoughtful placement that feels quite different from the immediacy of the gestures pursued by Abstract Expressionist artists. Her palette of earth tones also differs from the industrial colors they preferred. The Spanish painters' Informalist works evoke political and psychological violence, quite distinct from the contemplative mood that Carrillo sought to generate during these years through her paintings.

Ruptures also describes the counterculture lifestyle embraced by Carrillo, who broke with traditional social norms. While she married her first husband (the philosopher Ricardo Guerra) quite young and quickly gave birth to her first child in 1953, she left her infant son with her mother, and moved to Paris with her husband to pursue academic studies. The latter familial arrangement was unusual and challenged the expectations for women at the time, while clearly evidencing Carrillo's conviction to fully pursue her artistic ambitions. She returned to Mexico in 1956, the year she gave birth to her second son. She then divorced Guerra and, in 1960, married Manuel Felguérez, whom she had met while in Paris and who had two children from a previous marriage. The two artists then painted side by side throughout the remainder of her career. While they struggled financially, both participated in a stylish and bohemian social scene, as documented in the 1961 film *Tijimara*, directed by Juan José Gurrola, in which Carrillo appears as an extra in a party sequence.

Also evidencing her unconventional social interests was the artist's creative relationship with Alejandro Jodorowsky. The Chilean theater and film director, who arrived in Mexico in 1960, had quickly become a provocative cultural figure, proposing a "panic theater" that embraced improvisation, chaotic gestures, and an irreverent stance toward both governmental and religious authorities. Carrillo, with Felguérez, Rojo, and Gironella, created the set design for his 1961 theater production *La ópera del orden*. Due to its provocative content, the piece was censored and closed the same night it opened. In 1962, Carrillo produced the costume design for Jodorowsky's next two plays: *La señora en su balcón* and *Un corazón en la corteza*. These would be the first of sixteen productions on which she would collaborate with the controversial director over the next decade.

Premonitions, the second term in this exhibition's title, designates the sensation that something is going to occur, most likely something threatening or negative. As an intuition

rather than a fact, the term is oracle-like, conjuring nonrational experiences or an emotive, transcendental relationship with both time and corporality. Its archaic feel ties the term to several of Carrillo's works that address masks, spirit figures, and dream states. The circular shape depicted in *Abstracción* (Abstraction) (1962), filled with thin gestural lines and fragmented planes, recalls African or Pre-Hispanic ceremonial masks. *Emblema cabalístico* (Kabbalistic emblem) (1965) subtly articulates a human figure, while referencing the ancient oral tradition of Jewish mysticism. The title of the painting *La voz del sueño* (The voice of dreams) (1965) connects its biomorphic forms with Surrealism's interests in representations of unconscious states. *Introspección* (Introspection) (1966) appears to combine references to both the physical interior of the human body and internal mental states, presenting organ-like forms (such as lungs or stomachs) rendered with a dream-state lack of visual definition.

Carrillo's use of ancestral structures and textured surfaces during the mid-1960s, combined

with references to stars and galaxies, generated comparisons to the work of Rufino Tamayo. Carrillo admired the older artist, who became an official supporter of her practice within the press and national exhibitions.³ Her paintings continued to develop in alternate directions, however, incorporating collage elements and turbulent energies that differ from the monumentality and figurative interests of Tamayo.

The conceptualization of *Premonitions*, understood as the foretelling of difficult situations or futures, is also engaged in the exhibition to denote the historical shift in mood that took place in Mexico during the period in which Carrillo's paintings were produced. While the euphoric economic boom and rapid urban expansion witnessed during the late 1950s generated a sense of optimism and possibility, by the late 1960s and early 1970s, the negative effects of that growth, in terms of pollution and the overpopulation of Mexico City, were being distinctly felt. A concurrent rise in political conservatism accompanied this darkening sentiment.

Within her distinct abstract language, Carrillo's paintings subtly address these cultural, environmental, and political changes. *Amor floreciente* (Love in bloom) (1968) is a large, exuberant painting, filled with washes of bright blue paint mixed with marks in yellow, gray, and magenta, as well as scratched black lines generated using thin brushstrokes and pencil. The artist's application of paint with her fingers is also recognizable in certain areas. The painting conveys the positive energy associated with the Summer of Love, a movement that spread across many parts of the world in 1967.

An apparent counterpoint to this enthusiasm is Carrillo's painting *Contaminación primaveral* (Spring pollution) (1968). Carrillo's early practice includes many references to skies and landscapes as aspirational spaces, but here and in subsequent paintings, these spaces become cluttered with debris, their environments contaminated by smog, and corrupted spiritually by political oppression and the artist's personal difficulties. In this painting, an orange and

brown upper sky appears to meet a white field depicted with flowerlike forms below, covered by pollution, shown as black and gray smudges. In the painting *Detrás del muro* (Behind the wall) (1968), a series of central, blood-red horizontal lines take on an architectural, barrier-like quality. Structurally, they divide the composition vertically, like a sequence of suture lines. They are placed within a chaotic atmosphere, dominated by smokelike areas of black, mixed with blues and browns, that together appear to reference the anxious political context in which the painting was produced.

On October 2, 1968, ten days before the opening of the Summer Olympics in Mexico, political tensions turned violent at the modernist housing complex of Tlatelolco. The conflict involved clashes between the military of President Gustavo Díaz and students protesting against government overspending on the Olympics and demanding greater civil liberties. The ensuing massacre resulted in a still undisclosed number of student deaths and "disappeared" individuals.

The event ushered in a period of political repression and deep disillusionment for artists and intellectuals. Carrillo, who had been involved in demonstrations against the conservative requirements established for government-sponsored exhibitions during the Olympics, was deeply disheartened by these events.

Significantly for this project, *Premonition* is also the title of a painting the artist produced in 1970. The painting's composition is divided into light and dark areas, with thickly applied white paint descending from the upper left, toward dark browns along its lower half. The upper right presents a stack of colored shapes, and these combined forms generate speculation that they subtly depict a military tank. The painting might then be understood as a reflection on the political moment in Mexico, and on Cold War military actions internationally during this period. Within the artist's biography, the piece also holds an unusually ominous position. It was painted the same year she suffered a spinal cord aneurysm, which partially paralyzed her

and impeded her ability to paint for the next two years.

Through physical therapy and sheer determination, Carrillo was able to resume her practice in 1972. Two of her subsequent paintings, *Verano transparente* (Transparent summer) (1972) and *Sin título* (Untitled) (1973), the latter produced for the Museo Rufino Tamayo, which would open in 1981, include paper collage elements and are quite joyful through their use of peach and pink tones. Both works are surprisingly cheerful, given the physical challenges the artist faced. Her next painting, *Sin nubes y sin estrellas* (Without clouds and without stars) (1974), is more somber in tone and was produced the same year as the artist's death, a result of complications related to her aneurysm. Similar in structure to *Premonición*, the painting is chromatically divided into two sections. A heavy white upper area is rendered in the form of the curving folds of a curtain, descending over the deep blue of the lower section. It is poignant that the artist should reference a sky devoid of clouds and stars, and perhaps

the end of a theater production, as a potential metaphor for the impending close of her life.

Both Carrillo and her work were highly admired by her peers during her lifetime. Perhaps surprisingly from a contemporary perspective, her position as the only woman directly associated with the La Ruptura generation was rarely addressed in the press, even as her paintings became increasingly visible and critically reviewed. Repeatedly, it was her work's internal coherence, authenticity, spirituality, and unique "poetic" sensibility that were noted and valued by both male and female critics, as well as her fellow artists.⁴ Carrillo was not, however, unaware of the complex visibility of women culturally during the 1960s and 1970s, and her own progressive position within the artistic field during these years.⁵

Regarding the deficit of attention Carrillo's works have endured over the past decades, it is perhaps important to note that even within the aesthetic diversity of the artists of La Ruptura, Carrillo's paintings stand distinctly apart. This

stylistic isolation may additionally help explain her works' disappearance from critical view. Within José Luis Cuevas's and Alberto Gironella's figuration, a common interest in referencing historical painting in irreverent and socially critical ways can be argued; for Fernando García Ponce and Manuel Felguérez, a shared experimentation with the limits of geometrical forms. In contrast, Carrillo's lyrical, gestural approach cannot be said to have a specific peer within this group. Her closest formal colleague may be acknowledged as Wolfgang Paalen, who represents a previous generation of Surrealist artists. She and Paalen both showed at the Galería Antonio Souza from 1957 to 1959, at the beginning of Carrillo's career. The Austrian artist's interest in automatism, with its ties to the subconscious, archaic forms, and nonrational processes, can be recognized as the closest predecessor in Mexico to the kind of abstraction Carrillo would pursue.⁶

There is an enigmatic quality to the entirety of Lilia Carrillo's oeuvre—a hard-to-place

character that goes beyond that of its art historical position. While organic and warm in their sensibility, these artworks also evidence an ardent exploration of the artist's psychological interior. Pursued through her progressive mark-making, as one graphic line, smudge, or brush mark led to the next, in the resulting compositions, it is perpetually unclear if the forms depicted are surfacing into visibility or on the verge of being engulfed by obscurity. While there are many aspects of these paintings yet to be explored, and while the revalidation and critical reassessment of Carrillo's practice is still in its infancy, by focusing on the *ruptures* and *premonitions* that these paintings demonstrate and intuit, this exhibition seeks to orient this group of accomplished works, while also highlighting their mysterious pull and the demands they make on us to know more.⁷

NOTES

- 1 Octavio Paz, "Tamayo en la pintura Mexicana," in *México en la obra de Octavio Paz*, vol. III, *Los privilegios de la visa* (Fondo de Cultura Económica, 1987), 323–34.
- 2 In 1965, the Instituto Nacional de Bellas Artes presented Salón Esso de Artistas Jóvenes. Lilia Carrillo's painting *Seradis* (1963) received second place, with the first prize going to Fernando García Ponce. The jury included Rufino Tamayo and Juan García Ponce, brother of Fernando, who was accused in the press of nepotism. The debate around the exhibition was fueled by the media and positioned as an intergenerational conflict between older Mexican School ideals and the younger generation of abstract artists. This dynamic inspired the exhibition *Confrontación 66*, held the following year at the Palacio de Bellas Artes, which sought to prolong this controversy by aggressively juxtaposing works by both generations together.
- 3 During the controversy around Salón Esso, Tamayo was asked to defend his selection of the artists awarded prizes, and he spoke publicly about the rigor and value of Carrillo's work. The older artist had spoken positively about her practice in the press as early as 1961, identifying her as a talented member of the younger generation of painters. The two artists had also exhibited together in 1963 in a group exhibition held at the Galería Martí in Nuevo León, Tamaulipas.
- 4 For one example among many reviews that praised the quality and formal coherence of her paintings, and specifically their "poetically organic" character, see Enrique Grau, "Más de Lilia Carrillo," in *Diorama de la cultura. Suplemento Cultural de Excelsior*, June 14, 1964.
- 5 For example, Carrillo appeared in the women's magazine *Mujeres*, which she admired for its regular reviews of the work of women artists, while it concurrently presented articles on female movie stars and celebrities. In a rare public comment on gender topics, the artist stated in 1961 that, in Mexico, "there are even women's exhibition salons, but this, you must understand, are ridiculous since you cannot make these kinds of social discriminations in art, and this is what many female painters have gradually understood and have stopped exhibiting in these salons." (Quote taken from a historical newspaper clipping in the archive of the artist).
- 6 See Stella Rollig et al., eds., *Wolfgang Paalen: The Austrian Surrealist in Paris and Mexico* (Koenig Books, 2019).
- 7 Various aspects of this text are taken from ideas developed further in an essay by the author titled "Materializing Non-Conformity," which appears in the exhibition catalogue *Lilia Carrillo. Todo es sugerente* (Palacio de Bellas Artes/INBAL, 2025).

WORKS



Esencia (Essence), 1961. Oil on canvas on wood, 7 $\frac{1}{8}$ × 5 $\frac{3}{4}$ inches (18 × 14.5 cm). Courtesy Sasha Sokol Cuillery



Playa escondida (Hidden beach), 1961. Mixed media on canvas, 59 × 70 $\frac{3}{4}$ inches (150 × 180 cm). Rocío and Boris Hirmas Collection



Sin título (Untitled), 1963. Oil on canvas on wood, 39½ × 47¼ inches (100 × 120 cm). Rocío and Boris Hirmas Collection



Sin título (Untitled), 1963. Oil on wood, 24¼ × 33¼ inches (61.5 × 84.5 cm). Courtesy kurimanzutto, Mexico City/New York



Zona de silencio (Zone of silence), 1963. Oil on canvas. 39 $\frac{3}{8}$ 47 $\frac{1}{4}$ inches (100 × 120 cm). Courtesy kurimanzutto, Mexico City/ New York



Mañana de octubre [verso], *Sin título* [anverso], (October morning [front], Untitled [back]), 1964. Oil on canvas, 31 $\frac{1}{2}$ × 39 $\frac{3}{8}$ in. (80 × 100 cm). Courtesy kurimanzutto, Mexico City/ New York



Sin título (Untitled), n.d. Oil on canvas, 17 $\frac{3}{8}$ × 15 $\frac{3}{4}$ inches (44 × 40 cm). Courtesy kurimanzutto, Mexico City/New York



Emblema cabalístico (Kabbalistic emblem), 1965. Oil on canvas, 37 × 31 $\frac{1}{4}$ inches (95 × 80 cm). Isabel and Agustín Coppel Collection



La voz del sueño (The voice of sleep), 1965. Oil on canvas, 31 $\frac{7}{8}$ × 37 $\frac{1}{2}$ inches (80.3 × 95.2 cm). The Museum of Fine Arts, Houston. Museum purchase funded by the Caroline Wiess Law Accessions Endowment

Introspección (Introspection), 1966. Oil on canvas, 47 $\frac{1}{4}$ × 47 $\frac{1}{4}$ inches (120 × 120 cm). Secretaría de Cultura / INBAL. Collection of the Museo de Arte Moderno



Sin título (Untitled), 1966. Oil on canvas, 31½ × 37½ inches (80 × 95 cm). Rocío and Boris Hirmas Collection



Sin título (Untitled), n.d. Oil on canvas, 10⅝ × 14⅜ inches (27 × 36.5 cm). Courtesy kurimanzutto, Mexico City/New York



Contaminación primaveral (Spring pollution), 1968. Oil on canvas, 39½ × 51¼ inches (100.5 × 130.5 cm). Secretaría de Cultura/INBAL. Collection of the Museo de Arte Moderno



Amor floreciente (Blossoming love), 1968. Oil on canvas, 75 × 55¼ inches (190.5 × 140.5 cm). Secretaría de Cultura/INBAL. Collection of the Museo de Arte Moderno



Detrás del muro (Behind the wall), 1968. Oil on canvas, 31½ × 42½ inches (80 × 108 cm). Private collection, courtesy Pablo Goebel Fine Arts Gallery, Mexico City



Sin título (Untitled), 1968. Gouache, silver leaf, and graphite on cardboard, 9 × 11⅝ inches (23 × 29.5 cm). Courtesy kurimanzutto, Mexico City/New York



Sin título (Untitled), 1968. Gouache, gold leaf, and graphite on cardboard, 9¼ × 11¾ inches (23.5 × 30 cm). Courtesy kurimanzutto, Mexico City/New York



Abstracción en negro y rojo (Abstraction in black and red), 1970. Ink and acrylic on paper, 12¾ × 8 inches (31.3 × 20.2 cm). Courtesy kurimanzutto, Mexico City/New York



Premonición (Premonition), 1970. Acrylic on canvas, 31½ × 39¾ inches (80 × 100 cm). Courtesy kurimanzutto, Mexico City/ New York

Sin título (Untitled), 1970. Oil on canvas, 23¾ × 35¼ inches (60 × 90 cm). Isabel and Agustín Coppel Collection



Verano transparente (Transparent summer), 1972. Acrylic on canvas, 63 × 79 ½ inches (160 × 201 cm). Secretaría de Cultura/INBAL. Collection of the Museo de Arte Moderno



Sin título (Untitled), 1973. Oil and sand on canvas, 31 $\frac{3}{8}$ × 39 inches (80 × 100 cm). Isabel and Agustín Coppel Collection



Sin título (Untitled), 1973. Mixed media on canvas, 51 × 73 inches (130 × 185 cm). Colección Museo Tamayo Arte Contemporáneo, INBAL - Secretaría de Cultura



Sin nubes y sin estrellas (Without clouds and without stars), 1974.
Oil on canvas, 39 × 46¾ inches (100 × 120 cm). Isabel and
Agustín Coppel Collection

BIOGRAPHIES

Lilia Carrillo studied visual arts at the Escuela Nacional de Pintura, Escultura y Grabado, also known as "La Esmeralda," in Mexico City. In 1953, she received a scholarship to reside at the Casa de México in Paris, where she enrolled at the Académie de la Grande Chaumière. During her stay in Paris, she exhibited for the first time individually at the Casa de México and collectively at Le Petit Palais (1955).

Back in Mexico in 1956, she participated in a joint exhibition with Manuel Felguérez at the Galería Carmel-Art in Mexico City, followed by her first solo exhibition of abstract works at the Galería Antonio Souza in 1957. She exhibited on multiple occasions at the Galería Juan Martín, in Mexico City, and at important national institutions, including the Museo de Arte Moderno and the Casa del Lago. In addition to her career as a painter, she also designed scenery and costumes for Alejandro Jodorowsky's Teatro de Vanguardia company. Carrillo won second place in the Esso Salon in 1965 and participated in 1966 in the group show *Confrontación 66* at the Palacio de Bellas Artes.

She was a founding member of the Salón Independiente in 1968. She painted the mural *La ciudad desbordada, contaminación del aire* in 1969, intended to be exhibited in the Mexican Pavilion as part of the Osaka 70 World Fair in Japan. Her work traveled to galleries, museums, and biennials in countries such as France, Brazil, the United States, Spain, Peru, Cuba, and Colombia.

From 1971 onward, Carrillo's artistic production was affected by a spinal cord aneurysm that partially paralyzed her. The artist died on June 6, 1974.

Tobias Ostrander is a curator based in Mexico City and, from 2021, has served as Estrellita B. Brodsky Curator-at-Large, Latin American Art, at Tate Modern, London. He is the former chief curator and deputy director for curatorial affairs at the Pérez Art Museum Miami (2011–19). Ostrander was the director of the Museo Experimental el Eco (2009–11) and chief curator at Museo Tamayo (2001–9), both in Mexico City, and associate curator of inSITE2000 in San Diego and Tijuana (1999–2001). He was a founding member of the Museum as Hub initiated by the New Museum (2007–12). He has held positions at XXIV Bienal de São Paulo, El Museo del Barrio, and the Brooklyn Museum of Art.

CREDITS

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Lilia Carrillo: Ruptures and Premonitions

Curated by Tobias Ostrander

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