



Lilia Carrillo

Timeline

1930



Lilia Carrillo with her mother, Socorro García, 1953. Manuel Felguérez Archive

Lilia Carrillo was born in Mexico City on November 2. She is the only daughter of Francisco Carrillo, an aviator pilot general, and Socorro García, with whom she lived throughout her childhood and adolescence.

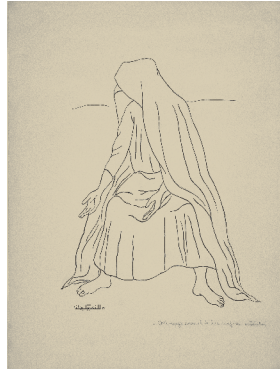
At her mother's house, personalities from the world of art and literature in Mexico gather frequently, which brought her into contact with artists such as the painters Juan Soriano and Adolfo Best Maugard, and the writer Carlos Fuentes, among many others.

1947-1950

At the age of seventeen, she becomes interested in painting and takes classes with Mexican artist Manuel Rodríguez Lozano. The painter's influence will be reflected in the style of some of Carrillo's early works such as *Mi regazo como el de las mujeres estériles* (My lap like that of barren women, n.d.).

Enrolls in the National School of Painting, Sculpture and Engraving "La Esmeralda," where

she takes classes with Mexican painters Agustín Lazo, Antonio Ruiz and Carlos Orozco Romero. Mural painting was an important part of her training at this institution.

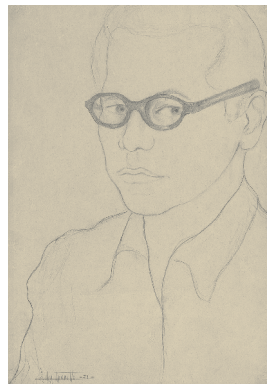


Mi regazo como el de las mujeres estériles, n.d.

1951-1952

Suffers a serious accident when she falls from a scaffolding while painting a mural in the ex-convent of San Diego, located in downtown Mexico City.

Graduates from La Esmeralda with a master's degree in Fine Arts with honors.



Retrato de Ricardo Guerra, 1951

Marries philosopher Ricardo Guerra, and they reside briefly in Guanajuato, where he teaches at the university.

1953-1955

The couple's first son, Ricardo Guerra Carrillo, is born.

Obtains a scholarship, along with Ricardo Guerra, to the Casa de México in Paris, a residence for Mexican students.

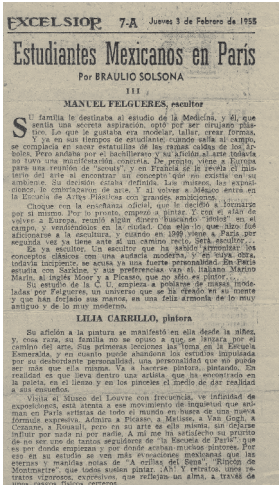
In Paris she enrolls as a student at the Académie de la Grande Chaumière and produces works influenced by the European avant-garde, such as *Copa y silla* (Cup and Chair, 1954) and *Retrato de Martha Ashida* (Portrait of Martha Ashida, 1955).



Copa y silla, c. 1954

Meets Mexican artist Manuel Felguérez, who had also obtained a scholarship at Casa de México and was studying sculpture.

Exhibits for the first time at the Casa de México in Paris and participates in an exhibition of foreign artists at the Petit Palais.



Solsona, Braulio, "Mexican Students in Paris," *Excelsior*, 1955. Private Archive

1956



Lilia Carrillo with her sons Ricardo and Juan Pablo Guerra, n.d. Manuel Felguérez Archive

Returns to Mexico, and that same year, her second son, Juan Pablo Guerra Carrillo, is born.

Works as a teacher at the Galerías Chapultepec of the Instituto Nacional de Bellas Artes, where the Museum of Modern Art



Mudo espía mientras alguien a mí voraz observa, 1956

can be found today in Mexico City. There she teaches plein air painting.

Paints her first works that move away from figurative painting. One of the most outstanding is *Mudo espía mientras alguien a mí voraz observa*, which can be seen in the exhibition.

Participates in a joint exhibition with Manuel Felguérez at Jacobo Glantz's gallery, Carmel-Art, in Mexico City. Some of the paintings made by Carrillo during her stay in Paris are exhibited.

1957–1959



"Expondrán Lilia Carrillo y Felguérez", newspaper article, n.d. Private Archive

The exhibition *Lilia Carrillo: pintura – Felguérez: escultura* (Lilia Carrillo: Painting – Felguérez:

Sculpture) is presented at the recently inaugurated Antonio Souza Gallery in Mexico City, the first to exhibit artists such as Roger von Gunten and Francisco Toledo. This is the first occasion in which Carrillo exhibits abstract works.

Selected to represent Mexico in the first edition of the Biennale des Jeunes de Paris.

1960

Exhibits at the Union Panamericana Gallery in Washington, D.C. and marries Felguérez.



Lilia Carrillo and Manuel Felguérez on the rooftop of his studio on Tabasco Street, Mexico City, 1960. Private Archive

Participates in the production of the play *La dama de las camelias* (The Lady of the Camellias), directed by Lola Puche and starring Mexican actress Pina Pellicer. Carrillo is in charge of costumes and Felguérez of set design.

Selected to exhibit at the III Interamerican Biennial of Mexico.

1961

Leaves Galería Souza and participates in the group exhibition at the recently inaugurated Galería Juan Martín, on Hamburgo Street in the Zona Rosa in Mexico City. Among the artists exhibited, are Leonora Carrington, Remedios Varo, Gunther Gerzo and Enrique Echeverría.

Participates in the VI São Paulo Biennial, along with artists Enrique Echeverría, Manuel Felguérez, Alberto Gironella, Luis Nishizawa, Vicente Rojo, Waldemar Sjölander and Vlady.

Together with Manuel Felguérez, Vicente Rojo and Alberto Gironella, she creates the set design for Alejandro Jodorowsky's *La ópera del orden* (The Opera of Order).



Lower part of the scenography of *La ópera del orden* by Alejandro Jodorowsky; left to right: Manuel Felguérez, Vicente Rojo, Lilia Carrillo and Alberto Gironella (each in front of their works), photograph by Kati Horna, 1961. Private Archive

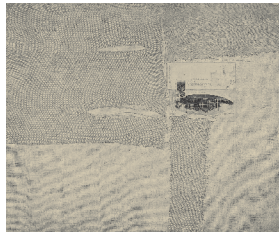
1962

Travels to Lima where she exhibits at the Instituto de Arte Contemporáneo. Befriends artists Fernando de Szyszlo, Miguel Dávila and Kazuya Sakai.



Lilia Carrillo in Machu Picchu, Peru, 1962, photograph by Manuel Felguérez. Private Archive

Visits Cusco and Machu Picchu, where she acquires a small collection of pre-Inca textiles, which she exhibits that same year in the *Pre-Inca Textile Art* exhibition at the Juan Martin Gallery in Mexico City. Her interest in textiles can be seen in her collaborations as a costume designer as well as in some works, such as *Untitled* (n.d.), where she incorporates fragments of fabrics.



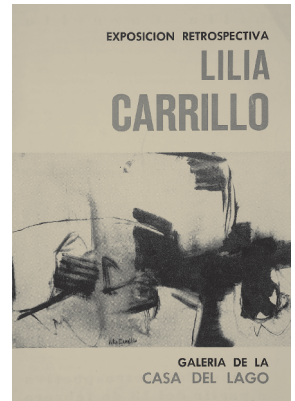
Sin título, s.f.

She returns to Mexico and creates the stage design and costumes for the plays: *La señora en su balcón* (The lady on her balcony), and *Un corazón en la corteza* (A heart in the bark), directed by Alejandro Jodorowsky.

1963-1964

Tiene una muestra retrospectiva en la Casa del Lago en la Ciudad de México.

Participa en la exposición *Arte Actual de América y España*, que se presenta en el Palacio de Cristal y el Palacio Velázquez en Madrid.



Exhibition poster for Lilia Carrillo, Casa del Lago, Mexico City, 1964. Private Archive

Her work is part of the inaugural exhibition of the Museo de Arte Moderno in Mexico City, in the "Contemporary Painting" section.

Collaborates as an extra, along with several writers and painters, in the film *Tajimara*, directed by Juan José Gurrola. The film tells the story of an impossible love that takes place at the Museo de Arte Moderno.



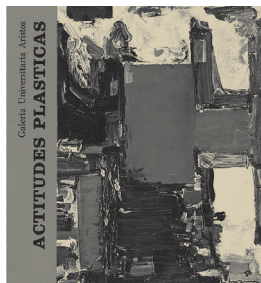
Film still from José Gurrola, *Tajimara*, 1964; left to right: Manuel Felguérez, Pixie Hopkins and Michel Strauss; seated: Mercedes Oteyza, Consuelo Kuri, Tamara Garina, María Antonieta Domínguez and Maka Strauss; Lilia Carrillo lying on the floor, Private Archive

1965

Her work *Seradis* (1965) wins second place in the Salón Esso, a competition for young Mexican artists organized by the Instituto Nacional de Bellas Artes. The first place goes to the abstract painter Fernando García Ponce. The results of the contest cause great controversy because for the first time no figurative or politically tinged works are included among the winners.

Participates in *Actitudes plásticas* at the Aristos Gallery at UNAM, an exhibition organized by Harold Rosenberg and Juan García Ponce. The exhibition included the work of ten contemporary artists from Mexico and ten from the United States, among them Arshile Gorky, Willem de Kooning, Adolph Gottlieb, Hans Hoffman and Larry Rivers.

She is part of the group exhibition *Pintura Contemporánea de México*, at the Casa de las Américas in Havana, Cuba.



Cover of the exhibition catalogue *Actitudes plásticas. Selección de artistas contemporáneos de Estados Unidos y México* (Plastic Attitudes. Selection of contemporary artists from the United States and Mexico), Galería Universitaria Aristos, Mexico City, 1965

1966

Some of her paintings are on display in *Confrontación 66*, an exhibition held at the Palacio de Bellas Artes, which showcases works from two artistic currents of the time: one adhering to the Mexican School and the other advocating for art with avant-garde and international tendencies.



Invitation for the exhibition *Confrontación 66*, Museo Nacional de Bellas Artes, Mexico City, 1966

At the end of the year, she travels to Havana, Cuba, where she presents a solo exhibition at La Casa de las Américas. She befriends Cuban painters René Portocarrero and Mariano Rodríguez.

1967

Participates in the exhibition *Tendencias del arte abstracto en México* at the Museo Universitario de Ciencias y Artes in Mexico City.



Exhibition poster for *Tendencias del arte abstracto en México* (Trends in abstract art in Mexico), Museo Universitario de Ciencias y Artes, Mexico City, 1967

Travels to Bogotá, where she befriends Colombian painters Enrique Grau and Eduardo Ramírez Villamizar.

She is invited to Spain to help install the Mexican Folk Art Section of the exhibition *Arte Popular de América y España*, presented at the Museo de las Américas in Madrid.

1968

Participates in the Mexican Pavilion at the San Antonio International Exposition, *Hemisfair '68*.

Takes part in the collective protest in support of the university student movement, painting the fence covering the statue of the former president of Mexico, Miguel Aleman, in Ciudad Universitaria in Mexico City.

Included in the group of artists who reject the rules for the Salón Solar, an exhibition organized by INBAL on the occasion of the XIX Cultural Olympics. The criteria for the contest prioritizes painting over sculpture and hinders the presence of interdisciplinary art pieces. She is a founding member of the Salón Independiente, an exhibition held in opposition to the Salón Solar, which takes place at the Centro Isidro Fabela in Mexico City.



Presentation of the book *Nueve pintores mexicanos* at the Galería Juan Martín, 1968; pictured: Fernando García Ponce, Gabriel Ramírez Aznar, Francisco Corzas, Alberto Gironella, Manuel Felguéz, Lilia Carrillo, Roger von Gunten, Vicente Rojo, Leopoldo Gould, Arnaldo Coen, Juan García Ponce and Juan Martín; photograph by Héctor García. Collection of Carlos Monsiváis/ Museo del Estanquillo

Her work appears in the publication *Nueve pintores mexicanos* (Nine Mexican Painters) by Juan García Ponce.

1969-1970

Participates in an exhibition presented at the Palais des Beaux Arts in Paris and in the II Independent Salon at the Museo de Ciencias y Artes in the Ciudad Universitaria de México.

Paints a mural titled *La ciudad desbordada. La contaminación del aire* (The overflowing city. Air pollution, 1969), which was first exhibited as part of the Mexican pavilion at the Osaka 70 World's Fair in Japan. This mural is now part of the collection of the Museo de Arte Abstracto Manuel Felguéz.



Galería Juan Martín, Amberes 17, Zona Rosa, Mexico City, n.d.

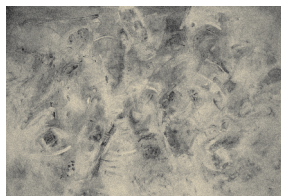
Her last solo exhibition was held at the Galería Juan Martín.

In early November, she suffers a spinal cord aneurysm and is admitted to the Neurology Institute.

1971-1973

Her aneurysm causes partial paralysis, impacting her ability to paint.

After two years of rehabilitation, she resumes her artistic production and creates nine paintings for institutions such as: Museo de Arte Moderno, the emerging Museo Rufino Tamayo, the Galería Ponce in Madrid and the Galería Juan Martín.



Untitled, 1973, Tamayo Museum Collection, © The artist or the artist's foundation and/or heirs

1974

On June 6, Carrillo dies from complications caused by her spinal cord injury. She leaves some works unfinished, one of which can be seen in the exhibition.



Untitled, 1974

This timeline is based on the research conducted by the writer Jaime Moreno Villareal (*Lilia Carrillo: La constelación secreta*, 1993), and by art historians Mireya Escalante, Daniel Garza Usabiaga and Marisol Noble.