

INTRODUCTORY TEXT

ENSEMBLES

EIGHTH EDITION OF THE PROGRAM

ART | BANKNOTE | SHREDDED BANKNOTES | SHAVINGS | DESIGN

In its eighth edition, the Art | Banknote | Shredded Banknotes | Shavings | Design program presents sculptural works for the first time. The exhibition comprises 16 pieces created through assembly processes using a novel material: compressed plates of shredded banknotes and shavings mixed with resin. This material was created exclusively for the exhibition by Banco de México Museum, which also collaborated with artists throughout the production process.

v

In this exhibition, the sculptures acquire a unique dimension and gain meaning through the presence of the visitor as a co-creator of the experience, constructing an ensemble of perceptions through dialogue with the works. In the first section, visitors move through a sculptural promenade where the full set of works is presented, highlighting themes related to money and the use of geometric forms. In the second section, the creative process of the works and the origin of the materials used are explored, bringing to light the banknote manufacturing process—from which the shredded banknotes and shavings are generated—the experimentation carried out with this unique material for the creation of the resin plates, and the artists' creative processes.

At the end of the walkthrough, an interactive space invites visitors to experiment with the same materials used by the artists. Through the creation of a collective ensemble and engagement with an interactive wall, visitors will discover the physical and expressive qualities of these materials.

The exhibition aims to bring the public closer to the objectives of Banco de México, the only institution with the authority to provide the country with national currency. In fulfilling this responsibility, Banco de México's primary objective is to ensure the stability of the Mexican peso's purchasing power, thereby contributing to the well-being of the national economy.

SECTION 1 Sculptural Promenade

This section invites visitors to explore, walk around, and observe each piece from multiple angles, fostering an active experience in which they establish connections between the sculptures through their own movement.

While each work reflects the creative freedom of its author, they all share a common principle: the use of ensembles as a formal strategy. These take the form of geometric structures composed of various elements to create a whole.

A central interest for the artists was to reflect on the transformation of the urban environment. Some works were conceived as models, studies or scaled-down versions of monumental projects designed for open-air public spaces. Others, due to their dimensions, reliefs, or techniques, were designed for interior spaces.

SECTION 2 The workshop

For the creation of the works in this edition, Banco de México Museum fostered the development of a durable material that integrates technological processes and innovative solutions. Its development was inspired by polymer substrate technology, a material that, due to its technical and security qualities, is used by Banco de México in the production of its banknotes.

The exhibition of these processes allows visitors to see what is normally invisible: the conceptual, technical, and material work involved in both banknote production, the creation of artworks, and the development of a museum exhibition.

This space showcases the collaboration between Banco de México Museum and the participating artists, by recreating a workshop equipped with tools and materials used in the artists' production and in banknote manufacturing processes. Printing sheets, resin tests, sketches, models, and plans are displayed, revealing the creative process behind the exhibition.



INFORMATION CARDS

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin, 2025
60 X 60 cm.

Tablet plates of shredded Banco de México 50-peso G-type banknotes with white polymeric resin, 2025
60 X 60 cm.

The plates used by the artists to create their works were developed through an experimental process involving resin and shavings from the banknote manufacturing process. Multiple tests were conducted, mixing different quantities of resin and pigments.

The results of these experiments were two types of square-shaped panels in black and white. Their composition incorporates shredded banknotes and shavings as the main structural elements, accounting for 70% of the material, and 30% polymer resin. The compressed panel stands out for its rigidity, resistance, impermeability, malleability, and transparency, which allows the shapes and contours of the interior materials to show through, and evoke the marble surfaces of the central bank's Main Building.

CURATORIAL LABELS



CISCO JIMÉNEZ

Silla de descanso (Resting Chair), 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin.

This chair is a proposal that bridges sculptural and utilitarian objects, standing out for its simplicity and functionality. The work was based on the square shape and dimensions of the resin plates provided to the artists, which were assembled to form a cube.

The piece emerges from the artist's practice, which focuses on designing objects that reinterpret popular Mexican artisanal forms developed in Cuernavaca, Morelos. It is designed for resting in outdoor spaces, where a large part of daily life in this region takes place due to the high temperatures and humidity present throughout the year.

Traditional Mexican furniture has evolved distinctively across the country, with designs that reflect social uses and the human body while embodying the culture that produces them. This proposal draws on the characteristics of the traditional armchair, incorporating the durability of a new material and enabling industrial-scale production through the use of resin.



EDNA PALLARES

Columna (Column), 2025

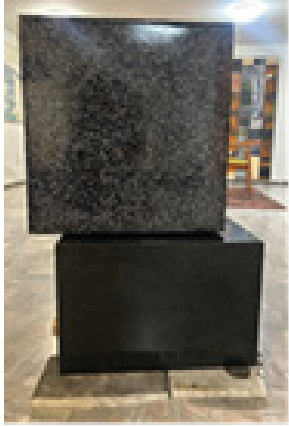
Tablet plates of shredded Banco de México 500-peso banknotes with black polymeric resin, and tablet plates of shavings from Banco de México 50-peso type-G banknotes with white polymeric resin cut with a CNC router. Constructed from a repeating system of white and black circles of identical dimensions, interconnected and with a visible interior, this piece stands out for its modular, geometric design. The artist developed the proposal using a computer-controlled cutting machine that allows cutting and shaping materials such as wood, metal, or plastic with high precision. The initial result was a vertical form; however, the modular design allows each element to interlace in different ways to generate varied constructions, lending the work a playful character. Its scale even allows it to be imagined as a monumental sculpture for public space. Although the artist has worked with different materials throughout her career, this piece entailed an experimental process that presented several challenges. At first the material appeared fragile; however, the modulation provides strength and solidity, as well as the possibility of constructing on a larger scale. Its geometric elements and overall appearance evoke marble.



HORACIO CASTREJÓN

Naturalezas (Natures), 2025

Tablet plates of shredded Banco de México 500-peso banknotes with black polymeric resin, and tablet plates of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin cut with a CNC router. This sculpture addresses the dual nature of humanity: on one hand the biological dimension, linked to the natural landscape; on the other the social dimension, understood as a human construct. From this idea, a silhouette of a tree arises, alluding to the popular expression “money doesn’t grow on trees,” used to remind us to take care of money as it’s the fruit of hard work and effort. The silhouettes of birds in mid-flight evoke common sayings that convey advice, such as “money flies” or “money comes and goes,” referring to the fleeting way money can be spent and to its constant circulation. The pyramid at the center, a symbol of power, projects a light that is perceptible throughout the space.



BEATRIZ CANFIELD

Esencia, 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin, crystal resin and black pigment, with shredded Banco de México 20, 50, and 500-peso G-type banknotes, and a base of intense San Gabriel black granite.

The cubic form of this work represents the earth and incorporates the element of water to highlight its sculptural essence. Contained at the core of the resin module, water functions as a symbol of abundance, fertility, and fluidity, qualities associated with a stable economy: a productive system based on consumption, distribution, and the exchange of goods, as well as the proper management of natural resources.

The piece is constructed from two contrasting cubes: one of black resin and the other of black granite, a compact, hard rock composed of feldspar, quartz, and mica formed through the cooling of magma. The stability of the work is achieved through the balance of the offset cubes, while this same material underscores the fragility of its structure.



BARRY WOLFRYD

Frases de un valor (Phrases of a Value), 2025

Tablet plate of shredded Banco de México 500-peso G-type banknotes with black polymeric resin engraved with a CNC router and 3D printed house model.

Los ahorros finales (Final Savings), 2025

Oil on tablet plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin.



El nido (The Nest), 2025

Oil on tablet plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin, shredded banknote nest and bird.

Un trofeo (Trophy), 2025

Tablet plate of shredded Banco de México 500-peso G-type banknotes with black polymeric resin engraved with a CNC router, wooden niche painted with oil and acrylic, plastic hand, plaster gauze, twine, synthetic roses, and acrylic base.



In these works, the artist explores a combination of different techniques. One resin plate serves as a surface for oil paint, while the others are used for low-relief engraving. At the same time everyday found objects are assembled, manipulated, and recontextualized to create new works imbued with a reflective, critical intent. In the engraved black circle, a small red house appears—a recurring element in the artist's practice—symbolizing private property. It is shown surrounded by phrases



taken from promotional real estate emails that extoll property features to attract buyers and that, suspiciously, often end up in the spam folder. The niche is inspired by the aesthetic of makeshift urban shrines commonly found at taxi stands, street corners, markets, or specific spots along city streets, where communities venerate sacred figures. Here, instead of a saint or a virgin, there is a plaque engraved with phrases taken from spam emails that promise unrealistic sums of money. These emails are sent by people who exploit moments of social crises, such as the COVID-19 pandemic, to commit fraud.



ROLANDO JACOB
Columna (Column), 2025

Tablet plates of shredded Banco de México 500-peso G-type banknotes with black polymeric resin on a carbon-steel structure, metal sheet, and magnets.

This piece replicates one of the Main Building's columns, a characteristic element of its architecture that provides solidity and stability to its structure. Here, the pillar appears deliberately unfinished, representing the economy as a system under continuous construction.

The column's cladding of black resin plates alludes to a graph: a symbolic representation of economic movements that combines data to forecast scenarios or display results. These resin plates also evoke the marble found on surfaces inside the building, a material prized for its beauty, rigidity, and association with luxury, widely used in early 20th-century buildings both for its aesthetic qualities and as a symbol of economic prosperity.

The tall vertical support—an architectural element that bears weight and provides sustenance—functions as a metaphor for the support of the economy itself: a pillar that offers stability, while also serving as a decorative and monumental presence.



ERNESTO ÁLVAREZ

Entrada al infinito (Entrance to Infinity), 2025

Tablet plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin.

As part of his sculptural practice the artist has worked with various materials—primarily paper, metal, and wood—for both outdoor and indoor settings. In 2019 he produced a set of brass sculptures titled *Portales (Portals)*, presented in a solo exhibition. Many of these works featured circular forms with central hollows, evoking symbolic entrances.

Continuing that line of reflection and experimentation on the concept of the portal—the main piece that grants access to other spaces—this sculpture furthers that search. The proposal presents a series of superimposed circles that suggest an entry into infinity or other dimensions and, through their materiality and geometry, convey the sensation of contemplating the universe.



SAÚL KAMINER

Ancestro del rumbo norte (Ancestor of the Northward Course), 2025

Compressed plates of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin.

Kaminer's artistic practice is distinguished by linking graphic work with sculpture, as well as by exploring the themes of the totem and the mask. This piece continues that sculptural trajectory by revisiting an ancestral figure that the artist developed in bronze and clay in 1974, now reinterpreted as a character constructed from assembled geometric shapes.

Its dimensions and use of white material—polished to a matte finish that recalls marble, a material the artist has consistently employed—make it suitable for architectural contexts, where it can be integrated into spaces that seek a dialogue between interior and exterior worlds.



SERGIO GUTMAN

Sin título (Untitled), 2025

Compressed plate of shavings from Banco de México 50-peso G-type banknotes with white polymeric resin cut with CNC router, wooden structure, and bolts. This piece is inspired by a car-engine gasket. The artist is particularly interested in the geometric, two-dimensional structures and designs produced by mechanical engineers in the automotive industry for their functional and compositional sense. This solution integrates that design with the new material supplied by Banco de México Museum and incorporates an internal support structure that provides stability and while allowing the form to remain fully visible and appreciated. The desire to build structures from geometric shapes, proportions and measurements is what guides the artist's creative process, rather than from a preconceived idea. The duplicated form of the work, placed on parallel planes, was the solution he devised to meet the challenge of making a flat figure stand on its own, generating balance without altering its design.



HÉCTOR M. FLORES

Implosión estelar de la serie El universo (Stellar Implosion from the series The Universe), 2025

Compressed plates of Banco de México shredded 500-peso banknotes, type G, with black polymeric resin engraved with a CNC router machine, enameled carbon-steel structure, stainless-steel cable, and screws. This work is part of the series El universo (The Universe). Two pieces from the series were previously shown in the program's fifth and seventh editions. In these works, the artist proposes compositions that relate the microcosm to the macrocosm, emphasizing the lines that connect both and alluding to celestial coordinates.

On this occasion, the artist advances his reflection presenting a three-dimensional work that evokes a stellar explosion. The coordinates reappear, now placed at the terminals of the six projections that radiate from the geometric star-like structure.

The coordinates are engraved on the resin plates, where flashes of light reveal the material's behavior and properties. With this work the artist continues his reflections on light and its interaction with matter.



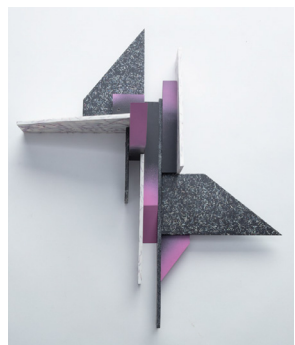
MARIO PALACIOS KAIM

Irreversible, 2025

Compressed plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin perforated and eroded with sand, ring, and steel cable.

Revisiting earlier works inspired by stones naturally perforated over years along the Pacific coast, this piece evokes that same aesthetic and process. Each plate was manually transformed, perforated and eroded with sand through a sandblasting technique. The result is a lattice-like appearance that lightens the plates' original rigidity while preserving their square shape.

The heptagonal cabin invites viewers to interpret it freely interpretation and to observe how the material continues to express itself through varied finishes.



QUIRARTE + ORNELAS

Anabel Quirarte y Jorge Ornelas

Extrapolación 68 (Extrapolation 68), , 2025

Pressed plates of Banco de México shredded 500-peso banknotes with black polymeric resin, and pressed plate of shavings of Banco de México's 50-peso G-type banknotes with white polymeric resin, wood, synthetic paint, and lag screws.

The artists' creative process is defined by translating point, line, plane, and color from two-dimensional works—typically drawings or paintings—into three-dimensional forms and generate volume. Continuing their interest in extrapolating the plane into space, they present a stable structure composed of interlaced geometric forms.

This piece belongs to a broader series developed in recent years that explores sculpture, installation, and painting through the investigation of geometric shapes, volume, and color. For this project, the artists found a new focus in working with a material that integrates shredded banknotes and shavings as a way to give these residues a second life. The result is a set of juxtaposed geometric shapes that allude to a structure under construction whose configuration can be observed from different angles.



VÍCTOR GUADALAJARA

Espiral (Spiral), 2025

Pressed plates of Banco de México shredded 500-peso G-type banknotes with black polymeric resin, and pressed plates of shavings of Banco de México 50-peso G-type banknotes with white polymeric resin and acrylic.

This piece explores chromatic and volumetric interplay through resin plates shaped like gears, producing a sense of movement with precise rhythms reminiscent of a propeller's rotation. Laser-cut sheets were assembled to generate rhythm, while the material's translucency and the effects of light enhance the sensation of dynamism. According to the artist, the composition could be imagined at a monumental scale.

The sculpture continues the artist's ongoing exploration of the spiral form, where movement, volume, and the repetition of geometric shapes generate new structures at different scales.