

MUSEO JUMEX PRESENTS FIRST MAJOR EXHIBITION
IN MEXICO/LATIN AMERICA EXAMINING THE WORK
OF JEFF KOONS AND MARCEL DUCHAMP

*APPEARANCE STRIPPED BARE: DESIRE AND THE
OBJECT IN THE WORK OF MARCEL DUCHAMP AND
JEFF KOONS, EVEN*

GALLERIES 1, 2, 3 & PLAZA

19.MAY.-29.SEP.2019

Mexico City – December 18, 2018. From May 19, 2019 to September 29, 2019, Museo Jumex will present the exhibition *Appearance Stripped Bare: Desire and the Object in the Work of Marcel Duchamp and Jeff Koons, Even*.

Curated by Massimiliano Gioni, the exhibition overlays the work of Marcel Duchamp and Jeff Koons—two of the most influential artists of the twentieth century—to address key concepts about objects, commodities, desires, and the artist’s relationship to society.

The first major exhibition to bring together these two legendary artists, *Appearance Stripped Bare* places the work of Koons and Duchamp side by side, as in a hall of mirrors that reflects, distorts, and amplifies the artists’ similarities and differences within a complex “regime of coincidences,” to borrow one of Duchamp’s peculiar expressions.

Rather than suggesting a direct filiation, the exhibition proposes a system of elective affinities consisting of both formal and conceptual resonances between the two artists—pursuing what Duchamp called a “co-understanding of opposites” between their artistic worlds. Though their creative universes are separated by decades, both artists questioned the function of objects and the allure of commodities as they developed separate but complementary philosophies of desire and taste and proposed new ways of thinking about art and the self.

In 1913, when Duchamp initiated his investigation into “shop windows... hiding... coitus through a sheet of glass,” he began to explore the relationships that tied sexuality and commodity culture, and to examine how artists are implicated in new economies of desire. Most importantly, he constructed a complex theoretical edifice that challenged notions of identity and established a new definition of art. Many of these same ideas return, expanded and transformed, in the work of Jeff Koons, who, since the late 1970s, has contemplated a similar world of desire found in shop windows and mass-produced objects, creating his own pop-up philosophy in which guilt and pleasure align with dreams of social mobility and class emancipation.

The transition from the work of Duchamp to that of Koons highlights other fundamental changes in twentieth-century culture that bear on definitions of subjectivity and labor as well as designations of value and taste—all of which initiated heated debates concerning morality and sexuality, authorship and ownership, integrity and corruption.

The exhibition maps the trajectory from the readymade to the facsimile, uncovering an “erotics of things”—as described by art historian David Joselit—that both Duchamp and Koons expose in their objects and hyper-realistic replicas. The sexual metaphors found in technology are another shared perception, as the work of both artists flirts with the sex appeal of the inorganic. Eroticism, gender, and the defiance of ethical norms are also central to their oeuvres, especially in the more explicitly sexual works, in which both Duchamp and Koons have delineated new anatomies of desire. The outsourcing of artistic labor and the construction of the artist’s public persona are other affinities, and both strategies yield a similar disposition of detachment and removal—a new “beauty of indifference,” as Duchamp called it.

Installed in the exquisite spaces of the Museo Jumex, designed by David Chipperfield, the exhibition is conceived of as a music box or a *ballet mécanique*, confronting viewers with frequent juxtapositions between the miniature and the enormous, the original and the copy. Resembling a walk-in *boîte-en-valise*, the exhibition treats visitors and works of art alike as pieces of a philosophical puzzle involving definitions of desire, objects, and selfhood.

Curator Massimiliano Gioni said, “This is the first major exhibition to directly examine Marcel Duchamp’s influence on Jeff Koons and Koons’s interpretation of Duchamp’s work. As it analyzes the relationships that tie the readymade to consumer culture, the exhibition reveals how Duchamp and Koons’s work similarly gravitates toward enigmas of invisibility and exposure, secrecy and revelation. As suggested by its title, *Apariencia Desnuda*, which is borrowed from a legendary study of Duchamp’s work by Mexican Nobel laureate Octavio Paz, the exhibition strips bare appearances and apparitions in a game of chess between essence and surface.”

Eugenio López Alonso, President of Fundación Jumex, said: “I am grateful to Jeff Koons for his enthusiasm and generosity throughout the development of this exhibition; to the guest curator, Massimiliano Gioni, for his original proposal; and to the collectors and international institutions that lent their works to make this project possible. The Museo Jumex is pleased to offer the Mexican public a show that invites them to enjoy the playful facets of the work of Jeff Koons—one of the most significant and popular artists of this century—and, at the same time, to take part in the dialogue between two creators whose apparently dissimilar works encourages viewers to reflect on the function of art.”

Appearance Stripped Bare will feature more than 80 works by Koons and Duchamp, including Duchamp’s complete set of 1964 readymades featuring, among others, *Bicycle Wheel*, *Bottle Rack* and *Fountain*, and Koons’ *Rabbit*, *Balloon Dog*, *Moon*, *Play-Doh*, and *Hulk*, along with selections from all of his renowned series such as *The New*, *Banalities*, *Made in Heaven*, *Celebration*, *Antiquity* and more. Works are drawn from more than 30 collections in Europe and the Americas, including the Astrup Fearnley Museum, Oslo; The Broad Art Foundation, Los Angeles; Museu Coleção

Berardo, Lisbon; Galleria Nazionale d'Arte Moderna e Contemporanea, Rome; The Israel Museum, Jerusalem; Moderna Museet, Stockholm; Museum of Contemporary Art Chicago; National Gallery of Canada, Ottawa; Pinault Collection; Philadelphia Museum of Art; the Sonnabend Collection, New York; the Tate, London; among others.

EXHIBITION CATALOGUE

A major catalogue will be published on the occasion of the exhibition. Published by Phaidon and Fundación Jumex, and edited by Massimiliano Gioni, it will feature reproductions of all the artworks and contributions by Daniel Birnbaum, Thomas Girst, Dorothea von Hantelmann, Adina Kamien-Kazhdan, Helen Molesworth, María Minera, Francis Naumann, Laurent de Sutter, Calvin Tomkins, Chris Wiley, as well as short introductory texts by Natalie Bell.

MASSIMILIANO GIONI

Massimiliano Gioni is Edlis Neeson Artistic Director of the New Museum in New York, and the director of the Trussardi Foundation in Milan. Gioni has organized numerous international exhibitions including the 55th Venice Biennale (2013), the Gwangju Biennale (2010), the Berlin Biennale (2006), and Manifesta (2004). At the New Museum he has curated many group exhibitions including *After Nature* (2008), *Ghosts in the Machine* (2012), *Here and Elsewhere* (2014), and *The Keeper* (2016), along with solo shows by, among others, John Akomfrah, Pawel Althamer, Thomas Bayrle, Lynette Yiadom-Boakye, Tacita Dean, Nicole Eisenman, Urs Fischer, Camille Henrot, Carsten Höller, Sarah Lucas, Albert Oehlen, Chris Ofili, Pipilotti Rist, and Anri Sala.

MUSEO JUMEX

Museo Jumex is the Fundación Jumex Arte Contemporáneo's main platform. It opened its doors to the public in November 2013 as an institution devoted to contemporary art, whose aim was not only to serve a broad and diverse public, but also to become a laboratory for experimentation and innovation in the arts. Through its exhibitions and public programs, Museo Jumex aspires to become a relevant institution in the field of art by producing and co-producing original exhibitions and research, and familiarizing audiences with the concepts and contexts that inform current art practice. Through the use of critical and pedagogical tools, the museum's educational programs further the institution's commitment to build links between contemporary art and the public.

ADMISSION

General admission / \$50 MXN
Mexican citizens / \$30 MXN
Free for: Children under 15 /
Students* / Senior citizens* /
Teachers*
*with valid ID

HOURS

Sundays free
Tuesday–Sunday / 10 AM–7 PM
Monday / Closed

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