

MUSEO JUMEX PRESENTS  
THE FIRST MAJOR EXHIBITION IN MEXICO AND  
LATIN AMERICA OF THE ARTIST URS FISCHER

GALLERIES 3, 2, 1, AND PLAZA

02.APR.2022-18.SEP.2022

**Mexico City, March 31, 2022**—From April 2 through September 18, Museo Jumex will present *Urs Fischer: Lovers*, a 25-year survey of one of the most internationally celebrated artists. Organized by guest curator Francesco Bonami, *Urs Fischer: Lovers* brings together new pieces made for the museum with works from international public and private collections as well as the artist’s own archive. Together, the works exhibit the wide-ranging creativity, humor, and depth of the artist’s practice.

Created specifically for Museo Jumex, *The Lovers #2* is a monumental 10-meter-high sculpture made of cast aluminum, stainless steel, and gold leaf, showing two forms meeting, one balanced on top of the other. Installed on the museum’s plaza, the sculpture sits in dialogue with the museum’s architecture designed by David Chipperfield and engages viewers in a play on multiple art historical references that are recurrent themes in Fischer’s practice.

The exhibition will also feature two new life-sized portraits cast as candles will be presented. One of philanthropist and Fundación Jumex Arte Contemporáneo President Eugenio López Alonso. The candle portraits will burn over the course of the exhibition, marking the unavoidable passage of time.

*Lovers* is installed thematically, with each floor of the exhibition offering the viewer a distinct experience, creating shifts in emotion and perception and encouraging both a focused and detached gaze.

“*Lovers* is a beautiful hymn to the energy of life. To the forces that shape it and that consume it. To the feelings, the emotions and the fears that make life in general, no matter what, a wonderful adventure, a play, or a game with its winners and losers. The goal of this show is to be beautiful, experiential, and exciting to watch, a game for the kids in the park to play while the grownups have fun on the side as they watch,” said Bonami.

In the third-floor gallery, a landscape is created by a variety of sculptures and paintings that have been produced throughout the artist’s career. The cacophony of styles, messages, scales, and relationships offers viewers a look at Fischer’s early creative process. Devoted to details rather than spectacular works, Fischer encourages viewers to shift their gaze from small works—a mechanical tongue sticking out from a wall (*Noisette*, 2009)—to larger sculptures, such as a bed crushed under a pile of concrete (*Kratz*, 2011). Works that appear as sleight of hand, such as a toilet bowl filled with fresh fruit (*Untitled*, 2015), reference Duchamps’s ready-mades. A broom lifted by a balloon (*A Place Called*

*Novosibirsk*, 2004), a butterfly resting on a fresh croissant (*Nickname*, 2009), highlight how Fischer's work is a dialogue between simplicity and complexity. A chair and a cigarette lighter grafted to each other (*You Can Not Win*, 2003) is an image that the artist has returned to recently in his exploration of the new digital world of NFT art [Non-Fungible Token].

The second floor returns to the Rococo. A large installation of raindrops (*Melody*, 2019) occupies most of the gallery. A pair of mechanical snails (*Maybe*, 2019) slowly slide around the space and a haunted wooden door (*Untitled (Door)*, 2006) adds a fairytale mood to the experience.

On the first floor, an aluminum rhinoceros bombarded by a myriad of objects (*Things*, 2017) is the centerpiece. The life-size figure of a rhinoceros represents human history—grounded yet sustaining the aggression and consumerism, a monument to permanence and consumption, entropy, and gravity. In the same gallery, Fischer's portrait candles will burn continuously. Seen through the gallery window, another skeleton (*Invisible Mother*, 2015) serves as a reminder that not everything disappears after we cross the threshold to another world.

## CITY WIDE ADVERTISEMENT CAMPAIGN

The exhibition will extend throughout Mexico City through an advertising campaign designed by Urs Fischer. From billboards to bus stops, as well as in the pages of the city's magazines, advertisements will feature newly created drawings that reflect playful themes and bring the artist's work directly to the public.

## URS FISCHER

Based in New York City, Urs Fischer began his career in Switzerland, where he studied photography at the Schule für Gestaltung, Zurich. He began showing his works in the mid-1990s in Europe. Fischer's first solo exhibition in an American museum was *Urs Fischer: Marguerite de Ponty*, exhibited across three floors of the New Museum in New York, in 2009. The exhibition, curated by the artist, featured immersive installations and hallucinatory environments. At the Venice Biennale in 2011, he presented a wax copy of Giambologna's late-16th-century sculpture *Rape of the Sabine Women*, a monumental candle that was lit and slowly melted over the course of the event. In 2012, Fischer was the first living artist to have a monographic exhibition at the Palazzo Grassi, where his London studio was restaged and included a survey of models, sketches, notes, furnishings, and works of art. In 2013, a large-scale retrospective at Los Angeles' MOCA spanned both of the museum's locations—The Geffen Contemporary and MOCA Grand Avenue—and included physical interventions such as *You* (2007), for which the artist cut huge holes out of the museum wall. His works are included in the collections of The Museum of Modern Art and the Whitney Museum of American Art in New York, the Rubell Family Collection in Miami, and the Colección Jumex in Mexico City.

## FRANCESCO BONAMI

Francesco Bonami is an Italian writer, curator, and museum director. Beginning his career in the late 1980s, he served as a US Correspondent for *Flash Art* until the early 1990s. Since then, Francesco has served as the artistic director of the Fondazione Sandretto Re Rebaudengo in Turin and as Manilow Senior Curator at The Museum of Contemporary Art of Chicago. He is currently the director of Art Matters, an art center opening in winter 2021 in Hangzhou, China, and as a Curator of the Maurizio Cattelan retrospective at UCCA Center for Contemporary Art in Beijing. Bonami has also curated large art shows such as the Site Santa Fe International Biennial, Manifesta 3, and the Whitney Biennial as well as exhibitions at the Paris Museum of Modern Art, White Chapel in London, Pinault Foundation in Venice, and other public projects. Some of his shows include artist surveys of Jeff Koons, Rudolf Stingel, Damien Hirst, Maurizio Cattelan, and Takashi Murakami. He is a regular contributor of *Il Foglio*, *Vanity Fair Italia*, *Vogue Italia*, and *ARTNews*.

## MUSEO JUMEX

Museo Jumex, Fundación Jumex Arte Contemporáneo's main platform, opened its doors to the public in November 2013 as an institution devoted to contemporary art. Its aim is not only to serve a broad and diverse public, but also to be a laboratory for experimentation and innovation in the arts. Through its exhibitions, publications, research, and public programs, Museo Jumex familiarizes 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.

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