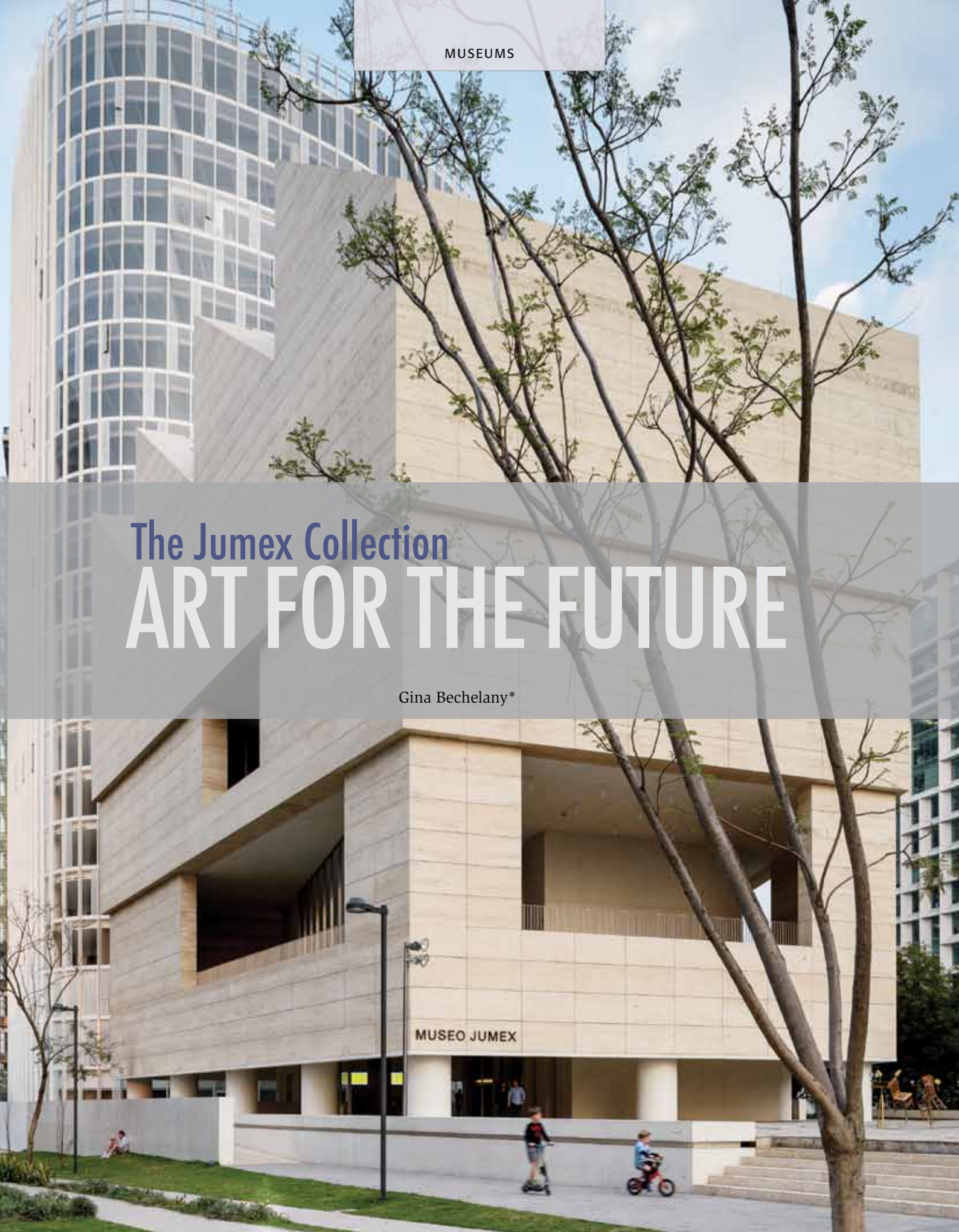


MUSEUMS

The Jumex Collection ART FOR THE FUTURE

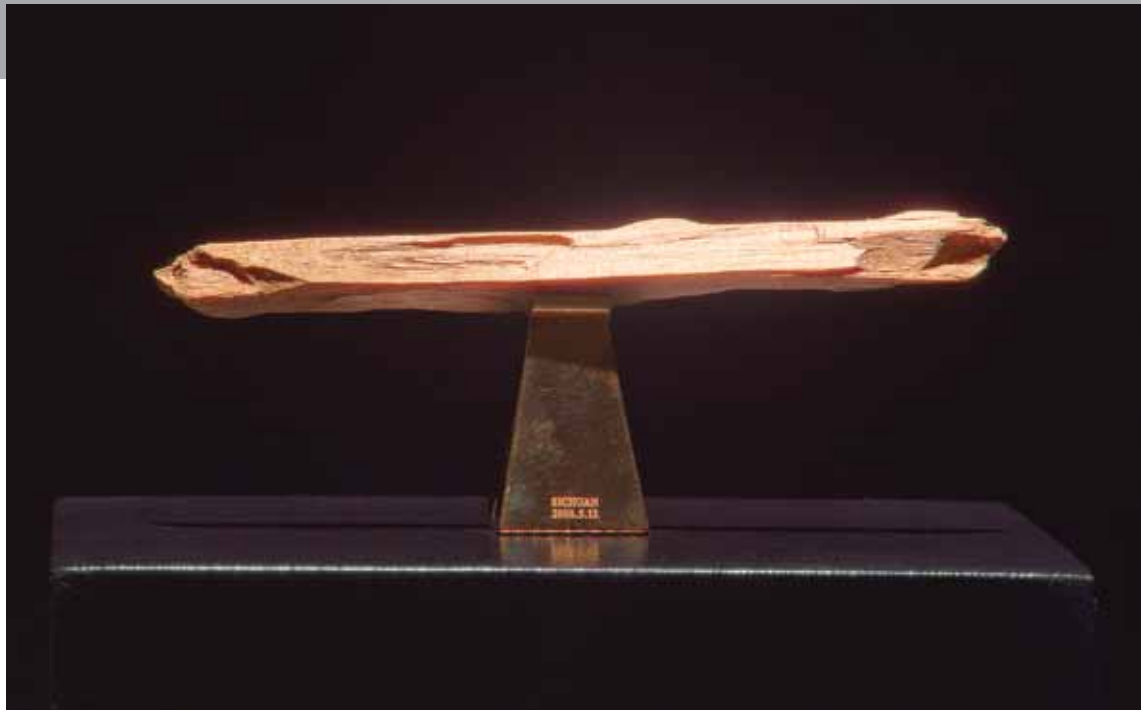
Gina Bechelany*

MUSEO JUMEX



TERESA MARGOLLES (b. Culiacán, Sinaloa, 1963)

A photographer and video, performance, and installation artist, Margolles has exhibited her work in several countries the world over. She has concentrated on exploring and researching the social causes and consequences of death. In 1990, she founded the SEMEFO Art Collective (SEMEFO is the Spanish-language acronym for the Coroner's Office). In her art, she uses forensic materials and human remains. Among other awards, she has received the Netherlands' Prince Claus Prize.



Debris, 2008, various dimensions (18 k gold and a piece of wood from Sichuan).

Very patiently and with no missteps, one of Mexico and Latin America's main art collectors has been caching away valuable late-twentieth-century and early-twenty-first-century art works. They are now on display at his collection's new home, the Jumex Museum.

Young Art Connoisseur

In 1993, 20-year-old Eugenio López Alonso, sole heir to the gigantic juice company Jumex, wanted to live abroad. He found a pretext: opening a Latin American art gallery in Los Angeles. Despite the fact that it was not successful, it was the jumping-off place for his entry into the art world. He very quickly became one of the most important patrons of emerging Latin American artists, and by the late 1990s, he had already made a reputation for himself as a collector of international art. In 2001, he created what today is the JUMEX Contemporary Art Foundation, and recently, in late 2013, he founded the museum that will be the home to his collection.

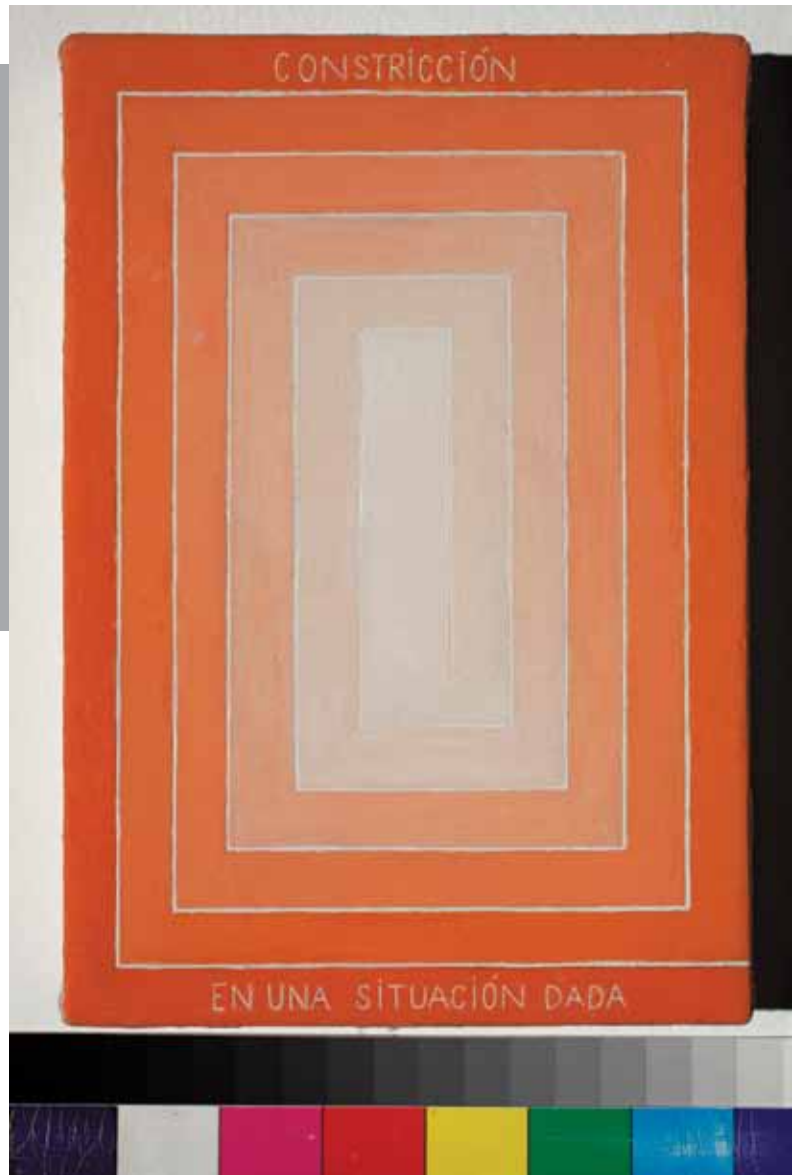
*Mexican editor.

Photos published by permission of The Jumex Collection.

FRANCIS ALÿS (b. Antwerp, 1959)

Alÿs arrived in Mexico in 1987 to participate in a Belgian government engineering project to help reconstruct the city after the 1985 earthquake. He stayed and began his artistic career. His work is nourished by his wanderings through cities, since he is a student of art's influence on the *polis*. His artistic work includes video, sketching, painting, and sculpture, and it has been done in various cities such as New York, Lima, and Jerusalem.

"The aim is to share my passion and my collection with my country and bring national and international art to people."



In a Given Situation (studies for Tornado), 2010 (19 oil and encaustic paintings on canvas stretched on wood).

López studied law, but realizes that he was educated in the field of art by experiencing it. That and reading were fundamental for igniting his passion for it; in addition to reading everything about contemporary art, he delved deeply into the art market, and thanks to his extensive travel, learned that many European companies purchased art to share with the public. All this changed the course of his life, and, although some thought this would be a passing hobby, he was convinced that his project would be very important.

The Foundation

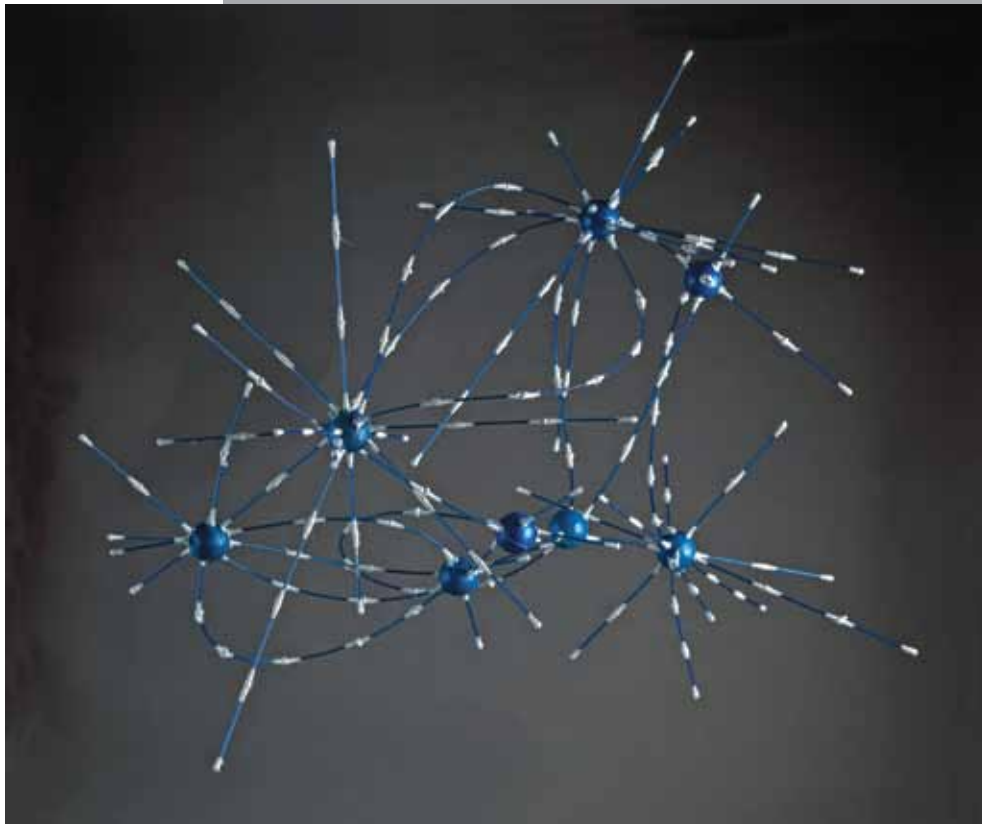
"The aim is to share my passion and my collection with my country and bring national and international art to people. That is, I want to ensure that people don't feel intimidated by museums," says the young heir.

The Jumex collection was inaugurated in March 2001 in an enormous space located in one of the economic group's factories in Ecatepec, State of Mexico. This was the venue for exhibiting pieces of one of the world's most important private collections of contemporary art, in large part minimalist and conceptual art from the 1960s. The collection has been added to with the work by artists still creating today, including works from Mexico and abroad.

In addition to showing the art, the foundation was created to comprehensively promote the production of and reflection and knowledge about contemporary art, as well as to generate new proposals for supporting culture. That is why it has a graduate fellows program, a broad educational program for the viewing public, and a library specialized in contemporary art with documental archives about each of the artists represented in the collection.

EDUARDO ABAROA (b. Mexico City, 1968)

An artist, writer, and art critic, Abaroa's art spans sculpture, installation, and site-specific art. His work has been exhibited in museums and galleries in Mexico and other countries such as the United States, England, Holland, Canada, South Korea, Germany, and Spain. Also important was his participation in the Mercosur Biennial in Porto Alegre, Brazil (2011), and the Busan Biennial in Korea (2008). In the 1990s, he was the co-founder of Mexico City's Temístocles 44 Art Space.



The Body Cavity Inspection Network #1 (and other abstract aberrations), 2004 (Q-tips®, plastic balls, silicon, and metal).



Domestic Cosmogony, 2013, various dimensions (installation).

DAMIÁN ORTEGA (b. Mexico City, 1967)

Ortega ventured into art at a very young age as a political cartoonist; at the same time, he began exploring sculpture, installation, and video. He uses objects from daily life, including food like tortillas, with which he represents traditional spaces, adding other values and objects, in addition to his own. His work questions the structures and some forms of behavior in the modern era, like consumerism.

Ortega has exhibited in cities around the world such as Philadelphia, Venice, Belo Horizonte, and Paris.

The Collection Today

The collection currently numbers more than 2 500 works and is considered one of the world's most important. It began with a painting by Roberto Cortázar (*Torso*, 1992) and includes key works from the 1950s. The period most strongly represented, however, is the 1990s until today, including works of neo-minimalism and neo-conceptualism. Among them are pieces by Cy Twombly, Donald Judd, Ed Ruscha, Jeff Koons, John Baldessari, Damien Hirst, Franz West, Louise Bourgeois, Dan Flavin, and Gordon Matta-Clark. The difference with other great collections of the world is a strong presence of important Mexican artists like Gabriel Orozco, Carlos Amorales, Damián Ortega, and Félix González-Torres, among others.

A large number of the pieces López has accumulated are shown by the foundation, although he keeps others in his different homes. "Some works —my favorites—, because

they're difficult to mount, I keep myself, like Louise Bourgeois's spider, Jeff Koons's sculpture in an elephant's garden, Damien Hirst's aspirin cabinet, Cy Twombly's paintings, Tracey Emin's neon work, or Richard Prince's humorous paintings."

The Jumex Museum

The collection's new home is in itself a work of art, designed by British architect David Chipperfield, whose vast experience includes the construction of spaces like Tokyo's Gotoh Museum, or Berlin's Neues Museum, among others.

For this building, Chipperfield opted for open areas, well-lit with natural light, so the curators of each exhibition would have full freedom to establish a dialogue among the pieces.

The collection has been added to with work by artists still creating today, including pieces from Mexico and abroad.

SANTIAGO BORJA (b. Mexico City, 1970)

Borja first trained as an architect and later ventured into both the theoretical and practical study of art. His most recent work is a mixture of art, architecture, and ethnology.

Outstanding among his projects are *Fort Da / Sampler*, at the Los Angeles venue Casa Neutra-VDL; *With the Shadow of the Sun*, at the Irish Museum of Modern Art; *Divan*, at Mexico City's Jumex Museum; and *Halo*, at Paris's Pabellón Le Corbusier.



Divan, 2010, 80 x 120 cm (photograph).



The Count of the Days, 2009, various dimensions (mixed media: digital printing, painted panels, recovered furniture, personal objects, and wooden shelves).

DANIEL GUZMÁN (b. Mexico City, 1964)

Better known in Mexico for his drawings, Guzmán centers a large part of his work on the intersection of texts or things related to music, like song titles or words, while at the same time exploring other artistic fields like sculpture. Among his influences, Guzmán underlines the culture of his childhood, a kind of recuperation of the past, where violence and sexuality, expressed in music and comics, are important. His work can be found in many collections, and he has exhibited in several museums and galleries in Mexico and abroad.

The opening of this new venue has sparked great curiosity among the public, not only to see the works in the exhibitions and the collection, but also about the building itself. Many visitors go to see the first building in our country designed by the renowned British architect. But what about the collection's first home? Just because there's a bright shiny new museum, that doesn't mean that the Ecatepec venue has been forgotten. In fact, it continues to be the main home not only to the collection but also to the library, a more specialized exhibition space.

Although Eugenio López's collection is private, it has been a key to positioning Mexico in the eye of today's art market. The young collector has said that he does not expect to stop collecting in the future. On the contrary, he continues to have the same desire to make significant achievements in the art world and grow his collection. At the end of the day, that is the best way to preserve both public and private artistic wealth. **NM**

Museo Jumex

Miguel de Cervantes Saavedra 303, Colonia Ampliación Granada
Open Tuesday to Saturday 11 a.m. to 8 p.m. Sunday 11 a.m. to 9 p.m.
fundacionjumex.org/site/museojumex