

La Tempestad

Urs Fischer: Lovers, A Guidebook

Through five works we offer an approach to the retrospective that currently occupies the Museo Jumex in Mexico City

May 2, 2022



Photography: Stefan Altenburger. © Urs Fischer.
Courtesy of the artist

Inaugurated on April 2 in the presence of the artist, *Urs Fischer: Lovers* is one of the most relevant exhibitions to be seen during 2022 in Mexico City. The retrospective hosted by the Museo Jumex will allow visitors to travel through 25 years of the career of a singular artist and, at the same time, to see pieces created specifically for the show curated by Francesco Bonami.

The sculptures, paintings and installations on view through September 18 reveal the formal repertoire of Urs Fischer (Zurich, 1973) and illustrate the idiosyncratic mix of humor and poetry that characterizes his work. We stop at just five of the fifty or so pieces that make up the tour, with no other intention than to offer entry points for future visitors of the exhibition or for those who are simply looking to put their museum experience in order.

Bonami writes: “The exhibition is, as a whole, a sublime hymn to the energy of life, to the forces that shape and consume it. To the feelings, emotions and fears that make life in general, whatever happens, a wonderful adventure”. And Fischer, it must be said, injects joy and happiness in times of sorrow. This is no small thing.

Noisette (2009)

The exhibition welcomes us, in Gallery 3, sticking out its tongue. It is not a metaphor. *Noisette* (hazelnut) consists of a hole in the wall; when we look out, a motion sensor activates the mechanism with the silicone piece, with the risk of it licking our eye or, if we prefer, kissing us. It’s almost a manifesto, and illustrates something Bonami points out about the show: “The goal of this show is for it to be a beautiful and exciting experience to watch. Like a game for children to play in the park while adults have fun watching”.



Photography: Stefan Altenburger Photography Zurich. © Urs Fischer.

Things (2017)

An aluminum rhinoceros, bombarded by all kinds of man-made things. It is the protagonist of Gallery 1, and seems to symbolize the progress of humanity: progress and aggression, consumerism and pollution. It is an imposing sculpture, which takes the pop gesture to a monumental plane. A copier, a car door, a handbag, a vacuum cleaner,

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a shovel, a table... The objects seem to be magnetically attracted by the animal, as if it were absorbing them, emulating the way we incorporate them into our lives.

Melody (2019)

To enter Gallery 2 is to imagine the assembly implications of the hundreds of painted plaster drops that inhabit the space. More than inhabiting it, they endow it with rhythm. Walking through this jungle of floating objects, this colorful rain, makes us understand the strong narrative sense of the exhibition. But what story is being told? It is not a plot in the conventional sense, but a succession of sensory stimuli that make us reconsider our relationship with things and their forms. It is an elementary experience, and therefore highly nourishing.



Photography: Stefan Altenburger Photography Zurich. © Urs Fischer.

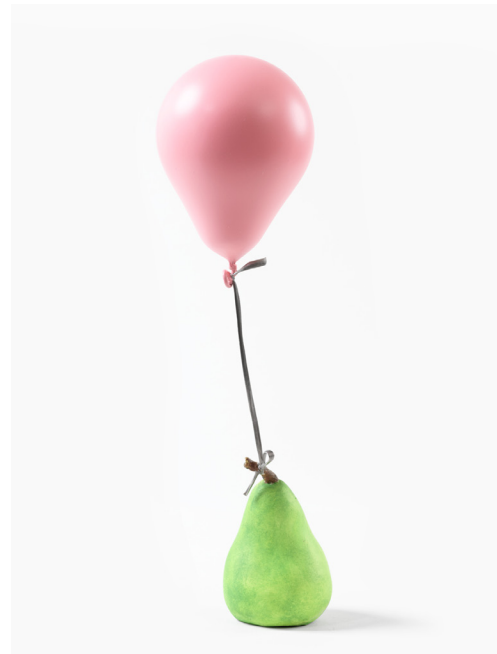
Love Life (2019)

In the multiplicity of forms offered by Gallery 3, let us stop at this small gesture, about 37 centimeters high. It is love life materialized through a pear and a balloon. The theme runs through the exhibition, from the title and the piece that gives it its name, and Fischer knows how to conceptualize it in multiple ways, with all the resources at his disposal. *Love Life* concentrates all kinds of messages, so that everyone can choose their perspective: the future decomposition of the organic, the lightness of the spirit, the balance between both.

The Lovers #2 (2018)

These lovers have the quality of being abstract. Their gender, even their species, is unknown. The title, however, tells us that they love. They are, before anything else, forces that mold, forms that articulate. It is a harmonious moment, at least in the instant that the monumental sculpture manages to capture. Its allusions to art history

are numerous, but what matters here is that *Lovers #2* will be part of the city's landscape for a long time to come, it will still be there even after the exhibition to which it lends its name is dismantled.



Photography: Stefan Altenburger Photography Zurich. © Urs Fischer.



The Lovers #2 (2018). Photography: Stefan Altenburger Photography Zurich. © Urs Fischer.