

MUSEO JUMEX PRESENTS *EVERYTHING GETS LIGHTER*, A MUSEUM-WIDE EXHIBITION GUEST CURATED BY LISA PHILLIPS, AS PART OF ITS 10TH ANNIVERSARY CELEBRATION

THE EXHIBITION EXPLORES MANY INTERPRETATIONS OF LIGHT BY 67 ARTISTS IN THE COLECCIÓN JUMEX

GALLERIES 1, 2, 3, AND PLAZA
NOV.18.2023 – FEB.11.2024

*...you realize everything is empty,
and appears as miraculous display,
all are in nature
the play of emptiness and clarity.*

John Giorno, *Everyone Gets Lighter* (2002)

Mexico City, August 22, 2023—On November 18, 2023, in celebration of the museum’s tenth anniversary, Museo Jumex will open *Everything Gets Lighter*, a museum-wide survey exhibition guest curated by Lisa Phillips, Director of the New Museum of Contemporary Art in New York. The exhibition features artworks from Colección Jumex by 67 international artists whose explorations and poetic evocations of light and lightness offer a response to the heaviness of existential threats that surround us today. The exhibition’s title is inspired by the poem *Everyone Gets Lighter* by the celebrated late artist John Giorno, who read his poetry at the Fundación Jumex in Ecatepec two decades ago. Giorno’s work has been lauded over the decades for its powerful but delicate approach to the complexities of mortal existence and his embrace of the luminosity and renewal that come with the experience of letting go.

“At a time when our world is under enormous pressure, we continue to take solace in the healing power of light and in the recognition of the ultimate impermanence and immateriality of life,” Lisa Phillips said. “The artists in this exhibition have given us plenty to ponder through their experiments in pure light as a medium; in their meditations on reflections, shadows and luminosity, and light phenomena in weather; and via their explorations of weightlessness, flight and airiness, in which they’ve located both pathos and humor. As powerful elemental forces of spiritual transcendence, clarity, renewal and rebirth, and as potential catalysts for change, light and lightness have profound relevance now.”

Everything Gets Lighter presents works created from 1964 to 2000 by artists who have employ eddifferent approaches toward light—not just to illuminate an image or object but as a subject or medium in and of itself. Among the earliest works on view is the 1964 “*monument*” for V. Tatlin by American artist Dan Flavin, who merged his deep connections to observations of light in nature with his intellectual pursuit of dematerialized minimalism. Works representing the California Light and Space movement

of the 1960s and 70s include significant pieces by James Turrell, who called upon his background in perceptual psychology to explore light as an object that has volume in spite of its immateriality, and Mary Corse, whose subtly gestural and precisely geometric minimalist canvases employ acrylic paint mixed with microspheres that interact with light differently depending on the viewer's physical position in relation to the work.

Artists whose works can be characterized as "light" in the sense of weightlessness or evanescence include Alan Saret, a contemporary of Turrell's, who in the 1960s used delicate tangles of wire to fashion both discrete sculptures and entire environments that are lyrical meditations on order and chaos. Addressing the association of lightness with the feminine, Portuguese artist Leonor Antunes has manipulated space, material, light and texture to create "transversal histories," acknowledging other women artists who have been obscured by history. Playfully evoking the passage of time and the inevitable decay of all matter, Brazilian artist Vik Muniz recreates the images of iconic artworks using such fugitive materials as chocolate, jelly, trash and dust.

Among other artists in the exhibition are John Giorno, Fernanda Gomes, Gerhard Richter, Tacita Dean, Richard Tuttle, Ernesto Neto, Gabriel Orozco, Robert Rauschenberg, John Chamberlain, Abraham Cruzvillegas, Damián Ortega, Gabriel Kuri, Pia Camil, Félix Gonzalez-Torres, Bas Jan Ader, Ana Mendieta, Damien Hirst, Ugo Rondinone, and Jeff Koons.

As a special feature for this exhibition, Museo Jumex will present *Waterfall* (1998), a large-scale sculpture by Olafur Eliasson, in the museum's Plaza.

Established as the main platform of Fundación Jumex Arte Contemporáneo, created by philanthropist, art collector, and Foundation president Eugenio López Alonso, Museo Jumex has achieved international recognition for its dual mission of bringing works of renowned international artists to Mexico for the first time and presenting the work of today's Mexican and Latin American artists.

ABOUT THE CURATOR

Lisa Phillips has been the *Toby Devan Lewis Director* of the New Museum since 1999. During her tenure she has dramatically expanded the Museum, its Board, staff, attendance, and budget, and continues to diversify its leadership and audience. Previously Phillips was a curator at the Whitney Museum, where she organized mid-career surveys of Cindy Sherman, Richard Prince, and Terry Winters, as well as thematic exhibitions, including *High Styles: 20th Century American Design* (1985); *Image World: Art and Media Culture* (1989); *Beat Culture and the New America* (1995); and *The American Century* (1999); among many others. She has authored over thirty books, lectured extensively around the world, was on the Fulbright Review Committee, and is a visiting critic at Yale University. She has been named a "Top New Yorker" by *New York Magazine*, "Top 100 Business Women of the Year" by *Crain's*, and "Most Creative People in Business" by *Fast Company*.

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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