

## THE BRIEF



View of the Museo Jumex, Mexico City. Photo Rene Castelan Foglia.

# Museo Jumex To Open In Mexico City

Visiting La Colección Jumex, one of the largest contemporary art collections in Latin America, used to require an excursion to a gallery on the sprawling (and often fragrant) grounds of the Jumex food-processing facility in Ecatepec, outside of Mexico City. On November 16, the new Museo Jumex will open in the upscale and more easily accessible suburb of Nuevo Polanco. Designed by British firm David Chipperfield Architects, the museum will exhibit the collection of Grupo Jumex heir Eugenio López Alonso, which includes work by international artists like Charles Ray, Louise Bourgeois, Robert Gober and Paul McCarthy, as well as renowned locals, such as Gabriel Orozco, Gabriel Kuri and Damián Ortega.

In addition to selections from the permanent collection, several special projects will be on view at the museum's opening, including an outdoor installation by Ortega and a James Lee Byars retrospective, co-organized with New York's MoMA PS1. Recently, *A.i.A.* spoke with Patrick Charpenel Corvera, who has been director of the Jumex Foundation since 2011.

*A.i.A.* What was the design concept for the new building?

**CORVERA** It is a very elegant and simple museum. The architecture is really not the protagonist. We want to bring people to the museum because of the content of the programming.

*A.i.A.* Will the new space allow you to do new kinds of exhibitions?

**CORVERA** We're beginning to collaborate more with other institutions. One example is the James Lee Byars exhibition, which is a very ambitious project because we are bringing in new research and producing a totally different reading of his work, which was kind of forgotten in the art world.

*A.i.A.* What will happen to the original La Colección Jumex space in Ecatepec?

**CORVERA** One of the limitations of Ecatepec is that it's in an industrial area, so it's not so accessible. However, we will continue to use that space for experimental projects that really focus on the city of Ecatepec while connecting with the idea of factory production.

*A.i.A.* How would you define the museum's role in the Latin American art world?

**CORVERA** Latin America has a very specific condition in the context of globalization. We tune into Western culture and at the same time we've accepted its rules. But there is a sense of marginality, mainly in relation to Europe. I think it's going to be interesting to activate a contemporary art institution in Mexico, one that can respond to a local context while also reflecting the role of many Latin American countries in a global economy. I would love that kind of global and local dialectic to become an important part of our program.

Rendering of the Queens Museum. Courtesy Grimshaw Architects.



## November Expansions

The Queens Museum (formerly the Queens Museum of Art) is set to reopen Nov. 9, having doubled in size to 105,000 square feet since closing for renovations last June. The institution previously occupied only the north wing of the New York City Building, the last extant structure from the 1939 World's Fair in Flushing Meadows. The south side's tenant moved out in 2009, allowing expansion to begin in 2011. "It's always been our aspiration to take over the whole building," executive director Tom Finkelpearl told *A.i.A.* The project, led by Grimshaw Architects, New York, cost some \$68 million.

In addition to new galleries, performance spaces, classrooms and studios, the museum will feature an unusual display area for commissioned artwork: a 220-foot-long, 27-foot-tall glass facade with a built-in multicolored lighting system facing the Grand Central Parkway. On view for the reopening will be solo shows by Mexican artist Pedro Reyes (Nov. 23, 2013-Mar. 30, 2014) and Bread and Puppet Theater founder Peter Schumann (Nov. 9, 2013-Mar. 30, 2014), and the sixth edition of the Queens International (Nov. 9, 2013-Jan. 19, 2014), surveying work by artists from the racially and ethnically diverse borough.

Also this month, Fort Worth's Kimbell Art Museum will complete a three-year, \$135 million expansion, the centerpiece

of which is a new pavilion designed by Renzo Piano in partnership with Kendall/Heaton Associates. The expansion is similar in scale to the museum's current home, a critically acclaimed Louis I. Kahn design that opened in 1972 and was renovated as part of the project. The Kahn building will continue to house the museum's European art collection, while the new structure is expected to highlight holdings in pre-Columbian, African and Asian art. It will also host temporary exhibitions, beginning with "Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection" (Feb. 16-Aug. 17, 2014).

## Pinta Markets Latin America

Fifty galleries will participate in the seventh edition of Pinta New York (Nov. 14-17), a modern and contemporary art fair focusing on work from Latin America, Spain and Portugal. The fair, which is moving to a new space in SoHo's 82 Mercer building, will feature an interior designed by architect Warren James, who was also responsible for the design of Pinta's inaugural 2007 show.

This year, Pinta will be broken into five distinct sections, each organized by an international team of curators. The fair's main component is Pinta Galleries, with New York-based Ian Cofre curating the contemporary galleries and Cecilia Fajardo-Hill, chief curator at the Museum of Latin American Art in Long Beach, Calif., handling all things modern. Jose Roca, adjunct curator for Latin American art at London's Tate museum, has chosen up-and-coming artists to headline Pinta Emerge, and independent curator Omar Lopez-Chahoud focuses on Central America as curator of Pinta Centro. New York-based critic Octavio Zaya curates new video art for Pinta Video, while writer Miguel A. Lopez and curator Gabriela Rangel team up to coordinate Pinta Forum, a public programming and lecture series.

Santiago Borja: *Divan*, 2010, digital print on cotton paper, 35% by 51½ inches. Courtesy La Caja Negra, Madrid.





# Gran Torino

In conjunction with the Artissima art fair (Nov. 8-10) in Turin, Italy, the Piedmont capital is hosting a series of five exhibitions organized by international curators. The initiative, called One Torino, is a new annual project coordinated by Artissima aimed at making Turin a center for contemporary art and critical discourse. While art fairs typically offer auxiliary programs to lend academic or cultural legitimacy to market transactions, One Torino (Nov. 7, 2013-Jan. 12, 2014) will extend well beyond the fair's run.

Gary Carrion-Murayari, a curator at New York's New Museum, will present "Repertory" at Palazzo Cavour. Carrion-Murayari told *A.i.A.* by phone that the exhibition will examine "how memories, histories and narratives can accrue on the surface of an object," a theme that will be underscored by the show's setting in the 18th-century palazzo. Ian Breakwell, Heidi Bucher and David Haxton are among the artists included.

In all, some 55 artists will be featured in One Torino at venues around the city. The curatorial team of Andrew Berardini, Gregor Muir and Beatrix Ruf will offer an exhibition at Castello di Rivoli; independent curator Anna Colin's "Ideal Standard Forms" will take place at Galleria d'Arte Moderna; Chris Fitzpatrick, director of Antwerp's Objectif Exhibitions, will organize "Veerie," a show at Fondazione Sandretto Re Rebaudengo; and Julieta Gonzalez, curator at Mexico City's Museo Rufino Tamayo, will present "Ways of Working: The Incidental Object" at Fondazione Merz.



Thomas Hirschhorn: *break-through*, 2013, mixed mediums, dimensions variable. Courtesy Galleria Alfonso Artiaco, Naples.

# Performance Consortium



This month, more than 40 venues in New York will host live art events for Performa 13 (Nov. 1-24). The fifth edition of the biennial festival of performance art, curated by RoseLee

Goldberg, will showcase work in a range of disciplines, including dance, visual art, theater, film and music at a variety of art institutions across the city.

The mainstay of the program is Performa Commissions. This year, 12 artists from eight countries have been selected to present new work. Among the offerings will be Polish artist Pawel Althamer's *Biba Performa*, a piece that will explore the gentrification of Brooklyn by staging social interactions in an artist-designed barroom setting. British artist Alexandre Singh's *The Humans*, to be presented at the Brooklyn Academy of Music, will offer an operatic take on myths of mankind's origins.

Some of the most talked about (and controversial) performances of recent years will also have their New York premieres during Performa, including London-based artist Cally Spooner's *And You Were Wonderful, On Stage* (2013). A wry take on Broadway musical conventions enacted with a chorus line of 25 female singers, the piece was first presented at Amsterdam's Stedelijk Museum. Joan Jonas will also restage her Documenta 13 performance *Reanimation* (2012), a work inspired by Icelandic writer Halldór Laxness's surreal 1968 novel, *Under the Glacier*.

Marianne Vitale: *Self-Portrait*, 2013, black-and-white photograph. Courtesy the artist for Performa 13.