

GAGOSIAN GALLERY

March 27, 2014



URS FISCHER

last supper

**mermaid
pig
bro w/ hat**

Thursday, April 3–Thursday, May 8, 2014
Opening reception: Thursday, April 3, 6–7:30pm

Thursday, April 3–Friday, May 23, 2014
Opening reception: Thursday, April 3, 7–8:30pm

Inaugural Exhibition

PARK & 75
821 PARK AVENUE
NEW YORK, NY 10021
T. 212.796.1228
HOURS: Tue–Sat 10:00am–6:00pm

104 DELANCEY STREET
NEW YORK, NY 10002
Tue–Sat 10:00am–6:00pm &
Sun 11:00am–6:00pm

Gagosian New York is pleased to announce a new exhibition by Urs Fischer in two parts, opening on April 3, 2014.

The exhibition is directly related to the vast and extraordinary installation *YES*, which Fischer made on-site at the Geffen Contemporary in 2013 together with 1,500 participants, parallel to his survey exhibition at MOCA. Working quickly with clay, in a manner more like a sketch—abstract, approximate, and raw—they were able to achieve an unprecedented directness. But where *YES* dealt with the ephemeral energies of a collective creative act, Fischer's new exhibition eternalizes key elements of the original installation as cast unpatinated bronze and gilded bronze figurative sculptures.

The exhibition is in two parts, uptown and downtown. The uptown exhibition inaugurates the opening of a new Gagosian space, Park & 75, at 821 Park Avenue at 75th Street, a storefront gallery of approximately 1,000 square feet in a landmarked building. The gallery contains a single large-scale sculpture *last supper*, Fischer's take on the classical religious theme, cast in bronze from the original unfired clay composition that first appeared as a central element of *YES*.

(Continue to page 2)

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Simultaneously, an exhibition of other sculptures that Fischer has selected and cast from *YES* will open in a temporary location downtown operated by Gagosian in a former Chase bank branch at 104 Delancey Street on the Lower East Side. The bland features of the bank's architecture and decor have been retained, from the corporate signage to the vaults—an incongruous setting for Fischer's guilelessly expressionistic and exuberant sculptures. From the vast array of forms and figures that *YES* generated, Fischer has, for the most part, selected some that he initiated then left open to his collaborators to finish as they wished, adding to the alterity and diversity of the final results. The cast bronze sculptures, some of which are silver- and gold-plated, are a heterogenous bunch that includes a one-legged boy in an armchair, a big foot, a fireplace, some columns, a bust of Napoleon, a Louis XIV chair, a mermaid (conceived as a functional fountain), a depiction of sleep, a man copulating with a pig, a man and woman embracing, a hat on rocks, a man in a boat, a faceless cat, a pile, a Pièta, a lion in chains, and so on. Like dreams, these works have no logical relation other than Fischer's affection for them, a "chaotic little non-family of things," brought together in an unexpected and therefore "convulsive" context.

Urs Fischer was born in 1973 in Zurich, and studied at the Schule für Gestaltung, Zurich. His work is included in many important public and private collections worldwide. Recent major exhibitions include "Kir Royal," Kunsthaus Zurich (2004); "Not My House Not My Fire," Espace 315, Centre Pompidou, Paris (2004); "Mary Poppins," Blaffer Gallery, Art Museum of the University of Houston, Houston, Texas (2006); "Marguerite de Ponty," New Museum, New York (2009-10); "Oscar the Grouch," The Brant Foundation Art Study Center, Greenwich, Connecticut (2010-11); the Biennale di Venezia in 2003, 2007, and 2011; "Skinny Sunrise," Kunsthalle Wien, Vienna (2012); "Madame Fisscher," Palazzo Grassi, Venice (2012); "Urs Fischer," The Museum of Contemporary Art, Los Angeles (2013); and "YES," Deste Foundation Project Space, Slaughterhouse, Hydra, Greece (2013).

Fischer lives and works in New York City.

For further information please contact the gallery at parkand75@gagosian.com or at +1.212.796.1228. All images are subject to copyright. Gallery approval must be granted prior to reproduction.

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