

The Fondazione Nicola Trussardi presents:
JET SET LADY
A project by URS FISCHER
Istituto dei Ciechi, Via Vivaio 7, Milan
May 3rd – June 1st, 2005

FONDAZIONE
NICOLA
TRUSSARDI

In the monumental space of the Istituto dei Ciechi in Via Vivaio in Milan, from May 3rd through June 1st, 2005, the Fondazione Nicola Trussardi presents JET SET LADY, the first solo exhibition in Italy of Swiss artist Urs Fischer.

Urs Fischer has built through his sculptures and installations an infinite anthology of mutations which modify the surface and structures of everyday objects. Urs Fischer's world is animated by an endless production of distorted images, twisted, folkloric dreams and corroded sculptures: like hypertrophic three-dimensional cartoon strips, Fischer's works describe an imaginary world in constant development, at times escaping even the control of the artist himself.

Urs Fischer domesticates materials such as wood, metal, glue, wax, Styrofoam, and plastic; he transforms chairs, tables, fruit and vegetables into precarious assemblages. In his hands, objects become surreal visual tales. From the wax women presented in London – constantly changing sculptures which melt during the exhibition – to the spectacular storm of the 'Kir Royal' exhibition at the Zurich Kunsthhaus, Urs Fischer's vignettes are permanent metamorphoses: they are still lives animated by a raw energy.

Tinkering with common objects, and fidgeting with banality, Urs Fischer attacks and wears down daily life. He is an alchemist, a magician of substances: his universe is suspended between art history and underground culture, flirting with punk aesthetics while quoting and subverting classical sculptural languages.

For Urs Fischer's first solo exhibition in Italy, the Fondazione Nicola Trussardi presents JET SET LADY, a spectacular sculpture conceived for the concert hall of the Istituto dei Ciechi (The Institute for The Blind). Officially inaugurated by the King Umberto I in 1892, the building has never before been opened to the public for a contemporary art exhibition.

Urs Fischer's new work is a gigantic tree collecting an infinite multitude of coloured drawings. JET SET LADY is a sculpture in continuous movement: it leans, as if subject to an uncontrolled energy, and multiplied as if seen through the splintered lens of a kaleidoscope. In the contiguous space of the church of the Institute, Urs Fischer presents HOUSE OF BREAD: like something drawn by the coloured pencils of an imaginative child, the house made entirely of bread is suspended between fairy-tale vision and simple, archaic architecture. Like any other works by Urs Fischer, HOUSE OF BREAD has an unstable destiny: it changes during the show, devoured by a dozen multicoloured parrots.

Urs Fischer (1973) lives and works in Zurich. He has had solo exhibitions in a number of international institutions including Centre Pompidou, Paris; Kunsthhaus Zurich, Zurich; ICA, London; Stedelijk Museum, Amsterdam. The Camden Arts Centre in London (2005) and the Boijmans Museum in Rotterdam (2006) are both currently preparing future solo shows. Urs Fischer's installations have been exhibited in some of the most prestigious group exhibitions and biennials worldwide. Among them: Venice Biennale; Manifesta 3, Ljubljana and Monument To Now, Athens.

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Hard Facts

FONDAZIONE NICOLA TRUSSARDI

Artist: URS FISCHER
Title: JET SET LADY

at: Istituto dei Ciechi
Via Vivaio, 7
Milan, Italy

Dates: From May 3rd until June 1st, 2005
Opened everyday from 10am to 8pm
Free entrance

Curated by: Massimiliano Gioni, Artistic Director
Fondazione Nicola Trussardi

Press preview: May 3rd, 2005
Istituto dei Ciechi
Via Vivaio, 7
Milan
at 11:30am

Opening: May 3rd, 2005
Istituto dei Ciechi
Via Vivaio, 7
Milan
at 6:30pm

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CHECKLIST OF THE EXHIBITION

Urs Fischer

JET SET LADY

2005

Iron, wood, 2000 framed drawings, 24 neon lights

700 x 700 x 900 cm

Produced by Fondazione Nicola Trussardi, Milano

Courtesy Fondazione Nicola Trussardi, Milano; the artist; Galerie Eva Presenhuber, Zurich

Urs Fischer

HOUSE OF BREAD

2004

bread, wood, expanding foam, light

533 x 472 x 366 cm

Courtesy Gavin Brown's enterprise, New York; the artist; Angela and Massimo Lauro

Urs Fischer

Untitled

2000

Apple, pear, screws, nylon, varying dimensions

Courtesy Urs Fischer; Galerie Eva Presenhuber, Zurich

SELECTED WRITINGS

Urs Fischer's work reveals a world that consists of multiple layers, rendered temporally and materially in what may be described as a transitory "reality". In his work he informs this temporary reality with potentiality, oddity, and contradiction, with surprising turns and autonomous other.

Beatrix Ruf

Urs Fischer is able to produce a complex ecosystem of extremes – beauty and ugliness; process and completion; delicacy and brutality; poignant emotion and wicked humor. Urs Fischer contrives, adopts, and appropriates the formal and conceptual strategies necessary to flush out the banal, contradictory, and often overlooked details of life and art.

Alison Gingeras

Urs Fischer is a sculptor; one who has taken the Duchampian notion of the ready-made and stood it on its head. For, whereas Duchamp presented a real urinal to a shocked world and called it art, Fischer casts everyday objects such as a broom or a revolving office chair, in aluminium and paints them so that they look just like the real object – except that they have been rendered impotent, divorced from their function and purpose by being turned into art.

Sue Hubbard

Urs Fischer's works are classical sculpture, painting, photography and drawing. Everything is possible, and easily so; the light-heartedness of the work appears to be natural extension of Urs Fischer's daily life, cluttered with inherent romanticism and idealism. Everything looks easy, thrown together with verve, cunning and a strange sense of humor, oscillating between being deadpan, slightly cryptic, and unexpectedly romantic.

Andreas Schlaegel

In Fischer's work, there are recurring flashes of a certain form of uselessness turned to productive use.

Jorg Heiser

SELECTED WRITINGS BY URS FISCHER

Each work begins with a quick sketch, but as soon as I start to work with materials, something goes wrong. For example, the thing won't stand up and my irritation about that then leads to something else. My work never ends up looking the way I had intended. I don't consider those sculptures unsuccessful. Something else just developed while I was working. It's a two way street. Your thoughts determine the images, and it is the images, in turn, which determine your thoughts.

Cartoons just work for me; they provide a language that is very simple and efficient. My choice does not relate specifically to the legacy of Pop art. Rather, it has to do with pop culture, because the historical Pop-sters levelled the ground for pop culture's place in art. Today it's impossible to distill the source. Do influence come from popular culture? Or from Pop art? On one hand, a Campbell's tomato-soup can become an artwork; on the other, the style of Andy Warhol turns into an iPod ad.

I like classical genres – they work. If you think about how much attention has been paid to the classical media in recent decades, it's usually with the attention of getting rid of the burden of history and making room for something new – but to a certain extent just for the sake of it. So you can really make up your mind that this discussion is over, and you can only work on matter. Just like sowing on freshly plowed soil.

Art and life converge in a system which keeps on expanding, which I can put all my concerns into, where I can use everything that I see. When I watch a documentary and I see how someone drinks a coffee, puts on his coat and goes to work, I begin to like that person.

I just work in the studio. Every day, if I can. It's like an intoxication. In the end I try to bring all the levels and directions together. First it's raining, then you have a little stream, and sometimes all the stuff come together to make a lake. Then everything flows very slowly. Some things evaporate or seep away. And it goes on. Sometimes there are floods, droughts, and storms. So it's all a question of personal weather.

Urs Fischer

- 1973 Born in Zurich
- Studied 'Photography' at the Schule für Gestaltung, Zürich
Visited 'de ateliers', Amsterdam
Artist in residence, Delfina Studios, London
- Lives and works in Zurich

Solo Exhibitions

- 2005 Gavin Brown's Enterprise, *Fig, Nut & Pear*, New York
Camden Arts Center, London
- 2004 Sadie Coles, HQ, *Elton John?*, London
Centre Pompidou, *315*, Paris
Kunsthaus Zürich, *Kir Royal*, Zürich
Gruppe Oesterreichische Guggenheim, *Feige, Nuss und Birne*, Wien
- 2003 Gavin Brown's Enterprise, *portrait of a single raindrop*, New York
HQ Sadie Coles, *need no chair when walking*, London
- 2002 Santa Monica Museum of Art, Project Room, *What should an Owl do with a Fork*,
Santa Monica
The Modern Institute, *Mystique Mistake*, Glasgow
Contemporary Fine Arts, *Bing Crosby*, Berlin
- 2001 Galerie Hauser & Wirth & Presenhuber, *Mastering the Complaint*, Zurich
- 2000 Delfina, *Capillon – Urs just does it for the girls*, (with Amy Adler), London
Kunsthaus Glarus, *Tagessuppen/Soups of the Days* and *Domestic Pairs Project*,
(with Keith Tyson), Glarus
Stedelijk Museum Bureau, *The Membrane – Why I don't mind bad-mooded People*,
Amsterdam
Institute of Contemporary Art (ICA), *Without a Fist - Like a Bird*, London
- 1999 Galerie Hauser & Wirth & Presenhuber, *Espressoqueen – Worries and other stuff
you have to think about before you get ready for the big easy*, Zurich
- 1997 Galerie Walcheturm, *Hammer*, Zurich
- 1996 Galerie Walcheturm, *Urs Fischer*, Zurich

Group Exhibitions

- 2005 Sammlung Hauser & Wirth, *(Swiss Made) The Art of Falling Apart*, St. Gallen
Museum of Contemporary Art, *Universal Experience: Art, Life, and the Tourist's Eye*,
Chicago
Modern Institute Glasgow, *Urs Fischer*, Glasgow
- 2004 Kunsthalle Wien, *Skulptur: Prekärer Realismus zwischen Melancholie und
Realismus*, Vienna
Deste Foundation, *Monument to Now*, Athen
Regen Projects, *Group Show*, Los Angeles
Migros Museum für Gegenwartskunst, *L'Air du Temps – Collection
Printemps/Été 2004*, Zürich

- 2003 Galerie Giti Nourbakhsh, *silver convention*, Berlin
 Galerie Grimm & Rosenfeld, Munich
 Biennale di Venezia, *Dreams and Conflicts: The Viewer's Dictatorship*, Venice
 Kunsthalle Bremen, *Kunstpreis der Böttcherstrasse*, Bremen
 Migros Museum für Gegenwartskunst, *Bewitched Bothered and Bewildered*, Zürich
 Kunsthalle Zürich, *Durchzug-Draft*, Zürich
- 2002 NICC, *Exile on Main Street*, Antwerpen
 The Henry Moore Institute, *The Object Sculpture*, Leeds
 Charlottenborg exhibition space, *My head is on fire but my heart is full of Love*, Copenhagen
 Swiss Institute, *Lowland Lullaby*(with Ugo Rondinone John Giorno), New York
- 2001 Museo Serralves, *Squatters*, Porto
 Kestner-Gesellschaft, *Ziviler Ungehorsam*, Hannover
 Klemes Gasser & Tanja Grunert, *Enduring Love*, New York
- 2000 Sommer Contemporary Art, *Drawings*, Tel Aviv
 European Biennial of Contemporary Art *Manifesta 3*, Ljubljana
 Sammlung Hauser und Wirth in der Lokremise St. Gallen, *Sammlung (1). The Oldest Possible Memory*, St. Gallen
- 1999 Kunsthalle Zürich, *Eidgenössische Preise für Freie Kunst*, Zurich
 Centro d'Arte Contemporanea Ticino, *999*, Bellinzona
 Palazzo delle Papesse, *Le repubbliche dell'arte*, Siena
 Entwistle Gallery, *Holding Court*, London
- 1998 Museum für Gegenwartskunst, *ironisch/ironic*, Zurich
 De Ateliers, *de ateliers*, Amsterdam
- 1997 Hotel, *Dokumentation*, Zurich
 Fondazione Sandretto Re Rebaudengo per l'Arte, Torino
 Centre Genevois de Gravure Contemporain, *été 97*, Geneva
- 1995/96 Stedelijk Museum Bureau, *Calypso* (with Antonietta Peeters and Avery Preesman), Amsterdam
- 1995 Binz 39, *Assistent* (with Maurus Gmür), Zurich
 South London Gallery, *Karaoke 444&222 too*, London
 Kunsthaus Glarus, *Bundesstipendianten*, Glarus

Awards and grants

- 1999 Providentia-Preis, YoungArt
 Bundeamt für Kultur, *Eidgenössisches Stipendium für freie Kunst*, Zurich
- 1997 Kiefer-Hablitzel Stipendium
- 1995 Bundesamt für Kultur, *Eidgenössisches Stipendium für freie Kunst*, Zurich