Mexico’s López shapes collection

Fortunate son Eugenio López Alonso has built a contemporary collection ripe with Latin American inspiration.

In Beverly Hills: Eugenio López Alonso’s home collection includes an untitled work, upper left, by Robert Ryman; “Chime,” bottom left, a 2005 creation by Robert Gober; and “Fusion Superficial,” right, a 30-piece by Rafael Lozano-Hemmer that has motion sensors enabling the eye to follow the observer.

Cosmic Thing? Damien Ortega’s 2002 work on display at MOCA in L.A.

López also enjoys a robust patron of up-and-coming Mexican artists such as Gabriel Orozco and Damien Ortega, helping to shift their careers into high gear. All told, he has spent an estimated $600 million to $800 million of the family fortune on art of all sorts.

Snow Marcus 2001, López’s striking assembly of contemporary works, officially known as the Colombo-Rosewood, has been open to the public housed in a $700,000-square-foot warehouse in the Mission district of San Francisco. Among L.A. exhibition venues at which he had sold and purchased important pieces is the Blue 000’s Contemporary Art Museum in Beverly Hills, a key site for his collection and a hub of the city’s contemporary arts scene.

Toward López is a great deal of praise, but also a great deal of criticism, from both sides of the art world. While his collection is one of the most valuable in the world, it is also one of the most controversial. Critics have praised his commitment to Latin American art, while others have criticized his support for works that are considered controversial or politically charged.

A patron’s push

López is a patron of the arts, and his support for Latin American art has earned him a place in the art world. His collection includes works by some of the most important Latin American artists of the 20th and 21st centuries, and he is known for his generosity in sharing his collection with the public through exhibitions and donations.

Making his move

GPP2’s stature as an important platform for the LA art scene has been a key factor in his decision to make this move. He has been a strong supporter of the museum and has donated to it in the past. His move is seen as a way to give back to the community and to support the arts.

Johnson, Reed. “Mexico’s López shapes collection,” Los Angeles Times (Los Angeles, USA), Sunday, June 18, 2006, Section E, p. 39.