



DASH & SPLASH

Cool, sexy modernism meets art with pop in the Los Angeles residence of Mexican mega-collector Eugenio López Alonso

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Two decades ago Eugenio López Alonso, heir to the Grupo Jumex fruit juice empire and founder of Mexico City's Museo Jumex, acquired this 1950s Beverly Hills home, designed by architect Wayne McAllister. López enlisted the firm Marmol Radziner to carry out renovations and redesign the swimming pool area, which is outfitted with Walter Lamb chaise longues. Vance Burke Design consulted on the furnishings, and Spanish landscape designer Jesús Ibáñez oversaw the one-acre grounds. For details see Sources.



WHEN HE WAS A YOUNG KID

growing up in Mexico City, Eugenio López Alonso begged his parents to take him to Disneyland. “It was the most incredible experience I ever had,” recalls López. “They had to drag me out of there kicking and screaming at 12 o’clock at night, because I wouldn’t leave.”

entry as well as the living-dining area. Outdoors, they created a stunning resort-size free-form pool just below a terrace with a crisp, geometric lily pond, additions that seamlessly blend with the modernist soul of McAllister’s original plans.

Vance Burke Design helped oversee the furnishings, mostly modern European designs in muted finishes and plush

López, heir to the Grupo Jumex fruit juice empire, also loved Hollywood movies and was drawn to the Southern California lifestyle. In the mid-’90s, when he was in his 20s, López acquired his first home in Los Angeles and opened the West Hollywood gallery Chac Mool with his close friend and art adviser, Esthella Provas. Initially, they dealt in contemporary Latin American art but grew their program to include international and local legends like Mary Corse, Charles Arnoldi, and Robert Graham.

At the same time, López began amassing his own formidable collection, including seminal works by Ed Ruscha, Robert Ryman, and Robert Gober. “I became the collector I am when we had the gallery,” explains López, who closed Chac Mool in 2005, as he shifted greater focus to his Fundación Jumex Arte Contemporáneo, the nonprofit he founded in Mexico City to exhibit works from his collection. He later expanded that initiative to create the Museo Jumex, which opened in a David Chipperfield–designed building in the city’s Polanco neighborhood in 2013, presenting a diverse range of contemporary art shows, including many that draw from López’s own holdings.

López has long split his time between Mexico City and L.A., and while the former is his birthplace, the latter is his spiritual home. Two decades ago, needing more space for his ever-expanding collection, he acquired a 7,500-square-foot midcentury home in Beverly Hills. Designed by architect Wayne McAllister in 1957, the low-slung house is built with Palos Verde stone walls on a lush, single-acre plot. “The moment I walked in, I had this gut feeling that this was going to be my house,” recalls López.

He enlisted Marmol Radziner, a firm well known for its work on modernist homes, to undertake renovations. In addition to installing limestone counters in the baths and bedrooms, they put terrazzo floors in the



The house features numerous walls of natural Palos Verde stone, including around the living room fireplace, where an Andy Warhol “Brillo Box” perches on the hearth and an Alan Saret wire sculpture is suspended above a work by Damien Hirst. OPPOSITE: López stands in front of a Hirst “Spot” painting and a Donald Judd wall-mounted “Stack” sculpture.

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In the media room, a Jeff Koons painting of a Bacardi ad is mounted next to a Serge Mouille multiarmed light, overlooking a Jean Prouvé daybed, a 1950s table by Luisa and Ico Parisi, and an assemblage sculpture by Rosemarie Trockel.



upholsteries that mix with an always-changing array of Pop, Minimalist, and Conceptual art. In the living area, a Charles Ray stainless-steel sculpture of a nude figure kneeling to tie his shoe perches conspicuously beneath a spectacular black Serge Mouille lighting fixture. In the media room, a work by Jeff Koons and an assemblage sculpture by Rosemarie Trockel are installed next to a Jean Prouvé daybed, a walnut-and-brass table by Luisa and Ico Parisi, and another Mouille fixture.

The residence, one of the city's best party houses, has become a destination for the international art-circuit crowd. During the L.A. art fairs in February, one might catch an Oscar-winning actor hanging out with an ascendant Angeleno artist making drawings poolside, and at night everyone congregates around the firepit in the so-called secret garden situated below Jeff Koons's *Elephant*.

This year marks a significant milestone for López, as the Museo Jumex celebrates its tenth anniversary. The dynamic art center has given a major Mexican platform to artists such as Peter Fischli and David Weiss, James Turrell, and Urs Fischer as well as local artists whom the Fundación Jumex has supported, including Gonzalo Lebrija and Minerva Cuevas. "It has been fulfilling," López says, who acknowledges that "it has also been a headache," alluding in part to the resignations of two directors at the institution in fairly quick succession.

Nevertheless, López's commitment to art is as unwavering as when he bought his first piece, a 1992 painting by the Mexican artist Roberto Cortázar. He often rotates works through his homes in L.A. and Mexico City, the latter a 16,000-square-foot modernist mansion renovated with designer Luis Bustamante. While the larger residence can hold more works and bigger parties, it is a moodier and arguably more formal affair. It also doesn't have the soft California light that filters in through expanses of glass to illuminate works like Donald Judd's *Amber Stack* in the entryway and Ruscha's painting *Virtue* over López's bed—two works that he's never moved.

"The best moments in my life I've had in this Los Angeles house," says López. With a laugh, he adds, "Mexicans are gonna hate me for saying that." □

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A 16-foot-wide Andreas Gursky photograph of a Frankfurt airport terminal spans a wall in the dining area, while a Cy Twombly blackboard-style painting hangs along the nearby stairs. OPPOSITE: Jeff Koons's elephant sculpture in yellow mirror-polished stainless steel presides playfully over the pool.



**“THE BEST MOMENTS IN MY LIFE,” SAYS LÓPEZ,
“I’VE HAD IN THIS LOS ANGELES HOUSE”**



The Ed Ruscha painting above López's bed is one work that has never been moved. ABOVE: The entrance gallery displays a large Richard Prince joke painting and an orange-hued work from Andy Warhol's "Death and Disasters" series. OPPOSITE: Charles Ray's figure bent over tying his shoe is prominently placed in the living area, beneath a Serge Mouille chandelier and near sliding doors that open to the terrace.