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# CRÓNICA

Mora, Eduardo, Market and Significance, Crónica. March 20, 2021. Online. [https://www.cronica.com.mx/notas-mercado\\_y\\_trascendencia-1180823-2021.html](https://www.cronica.com.mx/notas-mercado_y_trascendencia-1180823-2021.html)

## Market and Significance

Spirito Andante. Until April 17. Collective Archive Gallery. [www.archivocolectivo.mx](http://www.archivocolectivo.mx)

Curated by Alex Romero and Diego Beyró from the traveling exhibition project, Lapla (L'art pour l'art), this show brings together 19 artists, many emerging.

Another exhibition at the Tamayo Museum, OTRXS MUNDXS, presents a network of connections between galleries, institutions, individuals, collecting and independent spaces; a common process in commercial galleries, and that is often also replicated in museums. The problem with OTRXS MUNDXS is that it presents a deplorable curatorship that only lavishes legitimation on artists selected for nepotism, and where some are very deficient.

Without discursive and curatorial fanfare, this exhibition establishes a counterpoint between gallery artists such as Fernanda Brunet, Javier Peláez or Rafael Uriegas; foreigners like Robert Janitz or Alain Urrutia; emerging countries such as Madeline Jiménez Santil, Elsa-Louise Manceaux, Josué Mejía, Jimena Montemayor, Ana Montiel, Wendy Cabrera Rubio, Alonso Cedillo, Nicole Chaput, Lucía Vidales and Marek Wolfryd.

N. Date is a mysterious artist without much data who passed through Mexico in the mid-twentieth century and whom Mario García Torres reviewed at the Luisa Strina gallery in Brazil, 2020-21; and precisely, by García Torres and Christian Jankowski, a couple of works are presented, which establishes an unusual collaboration between Mexican galleries such as José García, a space that represents both artists and the Collective Archive.

Irmgard Emmelhainz has criticized the neoliberal link between the market and art; Blanca González Rosas has deliriously denounced the interaction between the art market and museums; The truth is that even when this relationship is demonized in Mexico, it is inevitable, and it only collapses in the face of bad art driven by nepotism and ignorance. How far should the academic rigor of a museum or institution be expected in commercial galleries? How should museums be obliged to make their relationship with the market transparent?