

ARTFORUM

Material World

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Friday was my day to wind it up. It began at curator Chris Sharp and artist Martin Soto Climent's one-room project space, Lulu, in Roma Sur, and a preview of "The Luluennial: A Slight Gestuary," the first of a three-part biennial that cocurators Sharp and Fabiola Iza characterized as "a reliquary of slight gestures." Tagged to a photograph by Gabriel Orozco, it included small works making big impressions by a half-dozen mostly European artists that were all a breath of fresh air.

Sharp then led the way to the Auditorio BlackBerry, the theater where Material's second edition was opening for the day. This fair, cofounded by Yautepec Gallery dealers Brett Schultz and Daniela Eibahara with Incontemporary Art Advisory founder Isa Natalia Castilla, is really a true, low-rent alternative to MACO—small, energetic, friendly and unpredictable. Dealer Prem Krishnamurthy's presentation of paintings by Elaine Lustig Cohen encased in an ironwork installation by José León Cerrillo excelled. Work by Ramiro Chaves at Argentina's White Lodge also got my attention. So did minimalist drawings of golden punctuation marks by Angie Keefer at Kunstverein Toronto, ingeniously priced to fluctuate daily with that of gold.

Material also had the best VIP room I've ever seen: a carpeted platform erected over the seats in the theater's balcony and outfitted with Herman Miller furniture and a full bar. A basement club turned out to be a group art installation by the Lower East Side collective Beverly's. A shop on the ground floor offered small press and unique artists' books, and limited-edition gifts. As one dealer at MACO confided, "I can't wait to switch over to Material next year."

Material might have the fun, but MACO has the power to drive the rest of us back to town.

— Linda Yablonsky



Left: Dealer Prem Krishnamurthy. Right: Dealer Rhiannon Kubicka.