



M & X

Lunes Negro, Remesa (Black Monday, Remittance)

ON SEPTEMBER 9 2008 we travelled to Washington DC to do an exhibition invited by *Transformer*, a non-profit organization dedicated to promoting artistic exchanges. Once the event ended on September 15, we went to New York looking for a good time as well as visiting friends; during our stay there we had the idea of collaborating in a project based on the personae of Jesus Malverde.

By destiny's hazards we found a friend in a bar, we had been looking for him the day before without luck. Our friend was drinking *mezcal* with the owner of a taco restaurant that he met at a Mexican restaurants convention. We were invited to join them at their table, and started a conversation that lasted until early morning. During the binge, we were asked many questions, what were we doing in the States? What we did for a living? Were we painters? Our answer was that we were muralists and after that we were invited to paint a mural at a Taco restaurant.

The day before we left back to Mexico, we decided to have lunch at this restaurant so we could see how serious was the mural subject. And, for our surprise, that same day we received an advance payment to start working on the mural. It was based on Jesus Malverde personae, accompanied by a desert landscape and decorative motifs of the United States flag. It was done over the façade of the El Paso Taqueria in Spanish Harlem.

The night we received our payment, we decided to go out and celebrate our success, between one drink and another, the piece we now put into considerations arose:

Black Monday, is a fortunate sequence of events that took us to formulate a symbolic work of art that is constructed by chance (Serendipity) It consists in a wad of \$2,000 USD, obtained through work and labour of Mexicans living in the U.S.

The piece is a paradox:

The intention of the Mexican muralists is to make a critic of the modern economic and financial system (Marxism)

The contradiction in this case, resides in the fact that the piece is not the mural but the money.

The piece was thought to become active at the moment when the money entered Mexican territory as a remittance. The day it came into Mexican land, coincided with the American stock market crash, known worldwide as Black Monday, and compared to the crisis of the October 24, 1929.

Previously, the value of each dollar was supported by a given amount of gold. At the late 1933 the gold standard was abolished from the dollar bills, becoming this way a legal tender. Today, this means that the real value of the currency depends on the amount of bills actually in circulation. It is an object with no real value therefore; the power to regulate the money supply is also the power to regulate its value.

The exchange rate in September 29, 2008 was 10.78 pesos per dollar.

The piece must be purchased in dollars 10.78 times the amount contained in the bundle in pesos. The physical money received from this sale will be exhibited and sold in the same way.

Doing so freezes the money value and it enters into an exponential algorithmic dynamic.

The purchase of the piece implies the following:

The bundle of bills must remain intact; it cannot be used for any financial purposes.

At the acquisition, a Trust will be created that guarantees the full development of the process.

The Trust appoints M & X (anonymous) as trustees, transfers to the collector the position of trustee, and establishes the piece as the recipient.

This dynamic will be repeated as much as possible

The collector will be acquiring a good based on symbolic values of contemporary art, economy and politics. By acquiring the work of art he becomes part of the piece's process, which he has to keep under the terms established by the Trust.

The piece is built from chance, so it is not possible to define when it ends, yet all the accumulated wealth is of artistic value.