

marta minujín

to live in art

aug 23 — oct 4, 2025

opening

august 23, 12 – 2 pm

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col. san miguel chapultepec
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mar – jue, 11am – 6 pm
vier – sáb, 11am – 4 pm

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Marta Minujín (Buenos Aires, 1943) presents her first solo exhibition in Mexico in more than twenty-five years. *To Live in Art* brings together a selection of historical and recent works that attest to her significant impact on the global art scene. For over six decades, Minujín has redefined contemporary art and participated in movements that challenged convention, establishing her as one of the most important figures in Argentinian art and a global icon.

The title of the exhibition reflects the artist's profound desire to imprint every aspect of life with art. A pioneer in happenings, performance, and interactive art, Minujín has demonstrated throughout her extensive career that art can infiltrate every aspect of human existence—from our most intimate spaces to global politics and markets.

One of the main pieces in the show is *El obelisco acostado* (The Obelisk Lying Down), presented in Mexico for the first time. This 1978 work gave rise to the series *La caída de los mitos universales* (The Fall of Universal Myths) and was originally exhibited in the Bienal Latinoamericana de São Paulo that same year. Lying across the gallery space, a replica of the obelisk at the Plaza de la República in Buenos Aires invites the public to walk through it and discover a series of videos by the artist projected inside. One video shows documentary footage of the original obelisk in Argentina, while another presents the supposed relocation of the monument from Buenos Aires to São Paulo. These videos activate the sculpture as a narrative and conceptual mechanism—one that questions the origin and meaning of cultural myths.

The simple gesture of laying down a monument and making it accessible undermines its symbolic authority. Verticality—and with it, the phallocentrism embedded in many monuments—has long been a target of Minujín's work, which seeks to disarm such structures through the active participation of the public. Initiated more than four decades ago, *The Fall of Universal Myths* series offers a powerful dismantling of the symbols that uphold official state narratives. Its continued relevance today speaks to the urgent need to rethink, through horizontality, new forms of representation and collective experience in our societies.

Surrounding the fallen obelisk is a selection of mattress works that Minujín has been creating since 2006. The mattress

first appeared in her work during the 1960s, while she was studying in Paris. Initially, she repurposed discarded mattresses found on the streets near hospitals, painting them with striped patterns inspired by the fashionable miniskirts of the era—infusing them with a vibrant, provocative energy that echoed the spirit of the sexual revolution. When asked about her interest in this material, she replied: “Half of your life takes place on a mattress. You are born, you die, you make love, you can get killed on the mattress.” In the more recent series of mattress works presented here, Minujín constructs intertwined soft forms that she paints in bold colors, transmitting a sense of movement, vitality, and joy. These sculptures are accompanied by drawings that echo their exuberant forms and palettes, offering a closer look at the artist’s pictorial practice and the relationship between her two- and three-dimensional work.


Alongside *El Obelisco Acostado*, archival materials offer a deeper look into key moments of Minujín’s career. The selection of materials—such as photographs, installation processes, production diagrams, and press clippings—trace the evolution of her large-scale participatory monuments and use of ephemeral materials. Spanning from her early mattress works of the 1960s to iconic projects like *El Obelisco de Pan Dulce* (1979), *La Torre de Pan de James Joyce* (1980), and *El Partenón de los Libros* (1983/2017), the presentation highlights her fusion of pop aesthetics with public intervention. These materials contextualize the work on view, revealing Minujín’s broader artistic and political vision for transforming civic space and cultural memory.

To Live in Art allows us to appreciate different aspects of the Argentinian artist’s work and invites reflection on Minujín’s role in the consolidation of Latin American art as a vehicle for the global avant-garde.

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about the artist

* 1943, Buenos Aires

Marta Minujín is a pioneering Argentine visual artist known for her avant-garde, playful, and participatory work. She studied at the Escuela de Bellas Artes Manuel Belgrano and the Escuela Nacional Prilidiano Pueyrredón in Buenos Aires. In 1961,

she received a scholarship to study in Paris, where she created her first performance, *La Destrucción* (1963). Upon returning to Buenos Aires, she won the Torcuato Di Tella Institute National Award for *Revuélquese y viva* (1964), her first interactive installation. In 1965, she co-created *La Menesunda*—a groundbreaking multi-sensory experience—with Rubén Santantonín. A Guggenheim Fellowship took her to New York in 1966, where she collaborated on major media projects such as *Simultaneity in Simultaneity* (with Allan Kaprow and Wolf Vostell) and *Minuphone* (1967). Throughout the 1970s, she lived between the U.S. and Argentina, staging iconic happenings and performances such as *Interpenning* (1972), *Kidnapping* (1973), *La Academia del Fracaso* (1975), and *Comunicando con tierra* (1976). Her work—marked by color, humor, social critique, and ephemeral materials like mattresses and inflatables—has been exhibited worldwide, cementing her place as a major figure in contemporary Latin American art.

Her solo exhibitions include: *Marta Minujín: Vivir en Arte*, kurimanzutto, Mexico City (2025); *Marta Minujín: Making a Presence*, kurimanzutto, New York, NY (2024); *Marta Minujín: Ao Vivo*, Pina Luz Building, Pinacoteca de São Paulo, Brazil (2023); *Marta Minujín: Arte! Arte! Arte!*, The Jewish Museum, New York, NY (2023); *La Menesunda según Marta Minujín*, Museo Moderno, Buenos Aires (2015); *Marta Minujín: Minucodes*, Americas Society, New York, NY (2010); *Marta Minujín. Works 1959-1989*, Museo de Arte Latinoamericano de Buenos Aires (Malba Foundation) (2010); *Marta Minujín. Sculptures*, Enlaces Gallery, Lima, Peru (2008); *Marta Minujín. Los meses del año*, Museo de Arte Latinoamericano de Buenos Aires (2006); *Marta Minujín. Ventanas*, Borges Cultural Center, Buenos Aires (2005); *Philosophy of diagonality*, Roldán Art Auction Showroom, Buenos Aires (2003); among many others.

Group exhibitions include: *Sensing the Future: Experiments in Art and Technology (EAT)*, The Tower, Living Archives Gallery, Parc des Ateliers, LUMA Arles, France (2025); *Territorios: Latin American contemporary art at the Jorge M. Pérez Collection*, Centro Andaluz de Arte Contemporáneo (CAAC), Seville, Spain (2024); *Performance Biennial*, Puente de la Mujer, Buenos Aires (2024); *Lo que la noche le cuenta al día*, organized by Padiglione d'Arte Contemporanea (PAC), Milan, Fundación Proa, Buenos Aires (2024); *Artecho by Un Techo Para Mi País*, Centro Cultural Recoleta, Buenos Aires (2010); *WACK!*

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Art and the Feminist Revolution, The Museum of Contemporary Art (MOCA), Los Angeles, CA; traveled to PSI MoMA, New York, NY (2007); *I Encuentro entre dos Mares*, São Paulo-Valencia Biennial, Spain (2007); *La Presencia-The Presence of Latin American Art in California Collections*, Molaa Museum of Latin American Art, Long Beach, CA, (2007); *Beyond Geography: 40 Years of Visual Arts at the Americas Society*, Americas Society, New York, NY (2005); among others.

Her works are part of international public collections, such as the Art Museum of the Americas, Washington D.C.; Centre Pompidou, Paris; Museo Nacional de Bellas Artes and MALBA, Buenos Aires; The Museum of Modern Art, New York; Olympic Park, Seoul; Tate Modern, London; and the Solomon R. Guggenheim Museum, New York.

Minujín lives and works in Buenos Aires.

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