

ANOTHER SPACE

Marta Minujín: Arte agrícola en acción - Toronjas, 1977 / 2016

WORKS FROM THE COLLECTION I

7 May - 21 July 2016

PERFORMANCE

**Marta Minujín: Arte agrícola en acción -
Toronjas, 1977 / 2016**

Saturday, May 7, 4 pm

Seabury Hall-440 West 21st street

Exhibition visit immediately following

RSVP only

contact@anotherspace.org

EXHIBITION

WORKS FROM THE COLLECTION I

May 7 – July 21, 2016

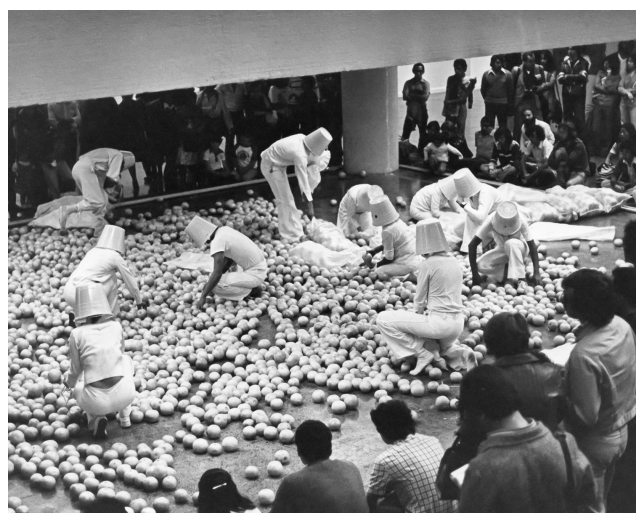
Monday and Thursday

10:30 am to 4:30 pm

By appointment only

+ 1 347 421 5810

contact@anotherspace.org



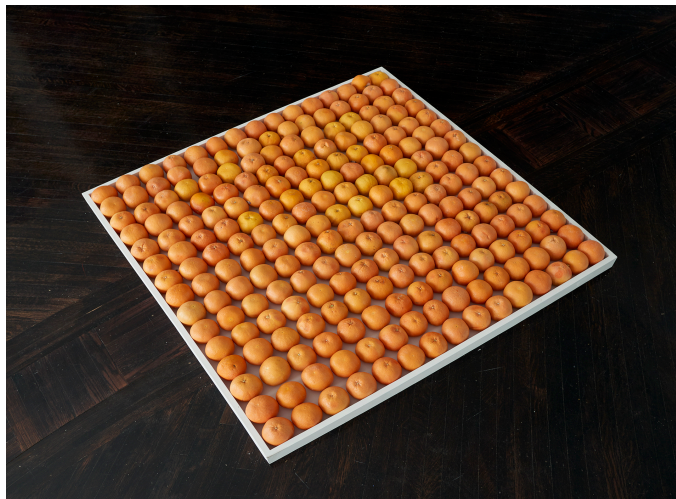
Marta Minujín --Arte agrícola en acción - Toronjas 1977 -- Mexico City

ANOTHER SPACE is pleased to announce the performance at its Chelsea, New York location of *Marta Minujín's: Arte agrícola en acción – Toronjas*. First presented in Mexico City in 1977 by Marta Minujín, a pioneering Argentina performance artist, *Arte agrícola* will be reconstructed by the artist in collaboration with Gallim choreographer Andrea Miller. In conjunction with the Rockefeller Brothers Fund and Gallim Dance, the performance will make its New York City debut with ANOTHER SPACE.

The performance will be followed by a visit to ANOTHER SPACE, where the group show, **Works from the Collection I** will be on display. The exhibition includes Marta Minujín's *Arte agrícola en acción*, and works by Abraham Cruzvillegas, Gabriel Kuri, Eugenio Dittborn, Nicolas Guagnini, William Cordova, Oscar Murillo, Lygia Clark and Gego among others. Also on display will be a selection of photographs from the collection that explores concepts of surveillance during periods of political oppression.

Founded by art historian and collector Estrellita B. Brodsky, as part of the activities of the Daniel and Estrellita B. Brodsky Family Foundation, ANOTHER SPACE is dedicated to building recognition of modern and contemporary art from Latin America.

ANOTHER SPACE facilitates substantial grants to museums, universities and other institutions to advance research and produce exhibitions and publications in the field of Latin American art. ANOTHER SPACE provides a forum for guest-curated exhibitions and educational programs. No part of the activities of ANOTHER SPACE inures to the benefit of any private individual.



Marta Minujín -- Arte agrícola en acción - Toronjas, E.B.Brodsky Collection

Toronjas is part of the series of works *Arte agrícola en acción* (Agricultural Art in Action), dedicated to integrating art with nature, each focusing on a different product: *Repolhos* (Cabbages) was presented September 29, 1977, at Museu de Arte Contemporânea da Universidade de São Paulo; the *Toronjas* presentation in Mexico that same year; and *Naranjas* (Oranges), held in 1979 at the iconic experimental art center, CAYC, Buenos Aires, Argentina. The series signals Minujín's first use of edible materials in her happenings, installations and monumental sculpture. This would continue in her artistic practice with pieces such as *El Obelisco de Pan Dulce* (Pastry Obelisk) in Buenos Aires in 1979, and *The James Joyce Bread*

Tower in Dublin in 1980. The *Arte agrícola en acción* series can be interpreted as an artistic commentary on the role of Latin America as an exporter of commodities, a concept culminated in 1985 with the photo-performance made in collaboration with Andy Warhol *El pago de la deuda externa argentina con maíz, "el oro Latinoamericano"* (The Payment of the Argentine Foreign Debt with Corn, "Latin America's Gold.")

Marta Minujín was born in Buenos Aires, Argentina, in 1943, where she studied at the Escuela de Bellas Artes Manuel Belgrano and at the Escuela Nacional Prilidiano Pueyrredón. In 1961 she received a scholarship to study in Paris, she carried out her first performance, *La destrucción* in 1963. Returning to Buenos Aires in 1964 she was awarded the Premio Nacional Instituto Torcuato Di Tella for the work *Revuélquese y viva*, her first interactive installation. In 1965 at the Di Tella Institute she and artist Rubén Santantonín presented *La menesunda*. Consisting of sixteen different rooms or environments the visitor was meant to walk through, *La menesunda* offered a multi-sensorial experience through the use of lights, colors, sounds, smells and textures. In 1966 she received a Guggenheim Fellowship and moved to New York. There she began working on two major projects related to mass media: *Simultaneidad en simultaneidad* (1966), part of the *Three Countries Happening* event along with Allan Kaprow in New York and Wolf Vostell in Berlin; and *Minuphone* (1967). During the 1970s she lived and worked in between the United States and Argentina, exhibiting her work in major institutions and creating performances and happenings such as *Interpenning* (1972) and *Kidnapping*, both at The Museum of Modern Art (1973), followed by *La academia del fracaso*, Centro de Arte y Comunicación, CAYC (1975) and *Comunicando con tierra*, Centro de Arte y Comunicación, CAYC (1976). Among Minujín most famous works are large scale "monuments" for public participation developed in the late 1970s and early 1980s including *El obelisco acostado*, Sao Paulo (1978), *Carlos Gardel de fuego*, Medellin (1981), and *El Partenón de libros*, Buenos Aires (1983). Her works are featured in international public collections, such as the Solomon R. Guggenheim Museum, New York; Art Museum of the Americas, Washington D.C. Olympic Park, Seoul; Museo Nacional de Bellas Artes and MALBA, Buenos Aires; The Museum of Modern Art, New York; and Centre Georges Pompidou, Paris. Minujín lives and works in Buenos Aires.

Funding for the performance has been provided by ANOTHER SPACE, with major support from the Rockefeller Brothers Fund, in collaboration with Gallim Dance and Henrique Faria, New York & Buenos Aires. With thanks to Alex Garcia Waldman, Mauro Herlitzka, Naroa Lizar, Susana Toro and Aime Iglesias Lukin.

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