

Marta Minujín: Laberinto Minujinda, 1985

They say it is time that truly legitimizes works of art. Art pieces become classics when their meaning is so intense that it can be updated at any time throughout history. Minujín was a pioneer in action art and situationism, both in her Environments and in Happenings and Media Art. It is noteworthy that all those ephemeral expressions are now part of the contemporary art avant-garde which, known as “relational aesthetics”(1), conceives the viewers as an active part of the piece, with which they have an experiential relationship. Since her radical performance in “La Destrucción” (Destruction, Paris, 1963), Minujín has designed her works based on the conceptual axis of the combination of art and life, continuing the path suddenly interrupted by Alberto Greco’s early death. Since then, her works have intended to transcend the objectual of aesthetic fetish to become a fact inserted in the social arena that broadens the viewers’ consciousness, pushing them to go through areas that take them away from their usual daily world. Minujín adds a playful aspect and an erotic component (“La pieza del amor” (The Love Room), 1962; “Eróticos en technicolor” (Erotics in Technicolor), 1964; “La Galería Blanda” (The Soft Gallery), 1973) as well as the shocking colors of pop psychedelia to the anarchist scandal proposed by the Dadaists. She then started her environments-circuits such as in “La Menesunda” (Mayhem) and “El Batacazo” (Stroke of Luck) (1965) where the audience would go through different areas and situations.

In “Laberinto Minujinda” (Minujinda Labyrinth, 1985) she broadens the circuit to an architectural scale in Centro Cultural Recoleta. Once again, art triggers unexpected experiences, but in this case it deepens its activity with the mass media (“Simultaneidad en Simultaneidad” (Simultaneity in Simultaneity), 1966) to develop a circuit with situations created by technology. Computers, sounds, projections, smells and mirrors are elements that viewers manipulate in a labyrinth that they access by deciding to take the road of intelligence or the road of beauty: an ironic comment by the artist about the debate between conceptual art reflection and the sensitive aspect of painting, that Minujín metaphorically solves by combining both roads in one trajectory. Of that installation as ephemeral as many other of her happenings, we are now exhibiting the panels that survived the immaterial nature of the rest of the piece. They are part of one of the halls where Minujín invites viewers to go beyond just looking at the picture as the support for an account and therefore be surrounded by an environment generated by plastic creation with the abstraction of pictorial creation components: colors, circles, stripes, dots, triangles and spirals.

Nowadays, enthusiasm for technological hyper connectivity ends up being a trap we are all caught in, exhausted by the information overload of empty messages. Once again, Marta Minujín imagined a prophecy that now gains a new meaning. As Borges’ Minotaur in “The House of Asterion”, we are the inhabitants of a labyrinth, lost in the everlasting loneliness of human condition.”

Laura Batkis

(1) “Relational Aesthetics”, Nicolas Bourriaud, Ed. Adriana Hidalgo, Bs.As, 2006