

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Unless otherwise noted, all works are by Marta Minujín, are in her collection, and appear courtesy of Henrique Faria, New York, and Herlitzka & Co., Buenos Aires.	A no ser que se especifique lo contrario, todas las obras son de Marta Minujín, pertenecen a su colección y están aquí por cortesía de Henrique Faria, Nueva York, y Herlitzka & Co., Buenos Aires.		
	INTRODUCTION	INTRODUCCION		
	Intertwined Concepts, 2019–22 Acrylic, tempera, and lacquer on mattress fabric with foam rubber	<i>Conceptos entrelazados</i> , 2019–22 Acrílico, témpera y barniz sobre tela de colchón con gomaespuma	98% × 102% × 51% in. (250 × 260 × 130 cm)	Collection of the artist
	Minujín in Paris with her first multicolored mattresses, 1963 Exhibition print	Minujín en París, con sus primeros colchones multicolor, 1963 Fotografía de la exposición	N/A	Marta Minujín Archive
	Minujín in Paris with her first multicolored mattresses, 1963 Exhibition print	Minujín en París, con sus primeros colchones multicolor, 1963 Fotografía de la exposición	N/A	Marta Minujín Archive, exhibition print provided by ISLAA
	Minujín in Paris with her first multicolored mattresses, 1963 Exhibition print	Minujín en París, con sus primeros colchones multicolor, 1963 Fotografía de la exposición	N/A	Marta Minujín Archive
	Untitled drawing, 2019 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2019 de la serie X×Y, 2019-23 Rotulador y lápiz	14 3/5 x 20 1/2 in. (37 x 52 cm)	Collection of the artist
	Untitled drawing, 2021 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2021 de la serie X×Y, 2019-23 Rotulador y lápiz	11¼ × 19% in. (30 × 50 cm)	Collection of the artist

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Untitled drawing, 2023 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2023 de la serie X×Y, 2019-23 Rotulador y lápiz	16 1/2 X 11 1/5 in. 42 x 28.5 cm	Collection of the artist
	Untitled drawing, 2020 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2020 de la serie X×Y, 2019-23 Rotulador y lápiz	14 3/5 x 18 1/2 in. (37 x 47 cm)	Collection of the artist
	Untitled drawing, 2023 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2023 de la serie X×Y, 2019-23 Rotulador y lápiz	11 x 14 1/5 in. (28 x 36 cm)	Collection of the artist
	Untitled drawing, 2023 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2023 de la serie X×Y, 2019-23 Rotulador y lápiz	20 3/10 x 14 2/5 in. (51.5 x 36 cm)	Collection of the artist
	Untitled drawing, 2020 from the X×Y series, 2019–23 Marker and pencil	Dibujo sin título, 2020 de la serie X×Y, 2019-23 Rotulador y lápiz	16 9/10 x 22 2/5 in. (43 x 57 cm)	Collection of the artist
	Soft Maze 2010 Acrylic, tempera, and lacquer on mattress fabric, foam rubber on canvas, and neon lights	Laberinto blando 2010 Acrílico, témpera y barniz sobre tela de colchón, gomaespuma sobre lienzo y luces de neón	41 3/4 × 41 3/4 x 10 5/8 in. (106 × 106 x 27 cm)	Collection of the artist

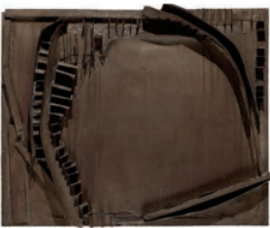
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	For Making Love Inconspicuously, 2010 Acrylic, tempera, and lacquer on mattress fabric with foam rubber Speyer Family Collection, New York	Para hacer el amor inadvertidamente, 2010 Acrílico, témpera y barniz sobre tela de colchón con gomaespuma Speyer Family Collection, Nueva York	94 × 135 × 30 in. (239 × 343 × 76 cm)	Speyer Family Collection, New York
	EARLY WORK	PRIMERAS CREACIONES		
	Marta Minujín and Alberto Greco (Argentinian, born in 1931, died in 1965) Untitled, c. 1958 Pyroxylin lacquer, powdered pigment, chalk, and carpenter's glue on canvas	Marta Minujín y Alberto Greco (Argentino, nacido en 1931, fallecido en 1965) Sin título, c. 1958 Piroxilina, pigmento en polvo, tiza y cola blanca sobre lienzo	47¼ × 47¼ in. (120 × 120 cm)	Collection of the artist
	Big Stain, c. 1959 Mixed media on canvas Institute for Studies on Latin American Art, New York	Gran mancha, c. 1959 Técnica mixta sobre lienzo Institute for Studies on Latin American Art, Nueva York	34 × 39 1/2 in. (86.4 × 100.3 cm)	Institute for Studies on Latin American Art, New York
	Untitled, 1961–62 Cardboard, paint, and pyroxylin lacquer, two-sided	Sin título, 1961–62 Cartón, pintura y piroxilina, dos caras	26 1/4 × 39 7/8 × 1 1/2 in. (66.7 × 101.3 × 4 cm)	Collection of the artist
	Untitled, 1961–62 Cardboard, paint, and pyroxylin lacquer, two-sided	Sin título, 1961–62 Cartón, pintura y piroxilina, dos caras	26 1/4 × 39 7/8 × 1 1/2 in. (66.7 × 101.3 × 4 cm)	Collection of the artist
	Untitled, 1961–62 Paint, chalk, cardboard, shellac, and glue on cardboard	Sin título, 1961–62 Pintura, tiza, cartón, esmalte Shellac y cola sobre cartón	28⅞ × 35⅞ × 3⅞ in. (72 × 90 × 8 cm)	Collection of the artist

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Vivaldi's Four Seasons, c. 1959 Oil on canvas	Estaciones de Vivaldi, c. 1959 Óleo sobre lienzo	51 9/10 × 59 4/5 in. (132 x 152 cm)	Collection of the artist
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Ángeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04707
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Ángeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04708
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Ángeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04722
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Ángeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04706
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Ángeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04710

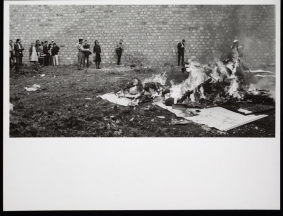
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04724
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04711
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04717
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04725
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04736
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 04737

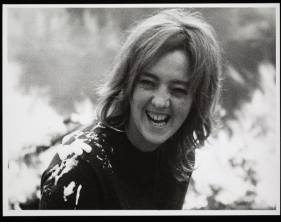
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 021204
	The Destruction, Impasse Ronsin, Paris, 1963 Original photographs by Harry Shunk and János Kender Digital slideshow, black and white, no sound, 1 min., 20 sec. Images provided by Getty Research Institute, Los Angeles	La Destrucción, Impasse Ronsin, París, 1963 Fotografías originales de Harry Shunk y János Kender Presentación de imágenes digitales, blanco y negro, sin sonido, 1 min, 20 s. Imágenes aportadas por el Getty Research Institute, Los Angeles	<DIGITAL DISPLAY>	Getty Research Institute, Special Collections ID NO: 021206
	Mattress, 1964, restored in 1985 Acrylic, tempera, and lacquer on mattress fabric with foam rubber Collection of Jorge and Marion Helft, Buenos Aires	Colchón, 1964, restaurado en 1985 Acrílico, témpera y barniz sobre tela de colchón con gomaespuma Colección de Jorge y Marion Helft, Buenos Aires	67 x 32¼ x 23 5/8 in. (170 x 82 x 60 cm)	Collection of Jorge and Marion Helft, Buenos Aires
HAPPENINGS				
	Cavalcade, Buenos Aires, 1964	La Cabalgata, Buenos Aires, 1964	5.9 x 3.9 in. (15 x 10 cm)	Marta Minujín Archive
	Cavalcade, Buenos Aires, 1964	La Cabalgata, Buenos Aires, 1964	7 x 4.7 in. (18 x 12 cm)	Marta Minujín Archive
	Reading the News in the River Plate, Buenos Aires, 1965	Leyendo las noticias en el Río de la Plata, Buenos Aires, 1965	8 1/4 x 8 1/4 in. (30 x 30 cm)	Marta Minujín Archive

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Reading the News in the River Plate, Buenos Aires, 1965	Leyendo las noticias en el Río de la Plata, Buenos Aires, 1965	8 1/4 x 8 1/4 in. (30 x 30 cm)	Marta Minujín Archive
	Marta Minujín, Allan Kaprow (United States, born in 1927, died in 2006), and Wolf Vostell (German, born in 1932, died in 1998) A Three Country Happening, 1966 Offset lithograph Institute for Studies on Latin American Art, New York	Marta Minujín, Allan Kaprow (Estadounidense, nacido en 1927, fallecido en 2006), and Wolf Vostell (Alemán, nacido en 1932, fallecido en 1998) Un happening de tres países, 1966 Litografía offset Institute for Studies on Latin American Art, Nueva York	17 7/8 x 17 in. (45.5 x 43.3 cm)	Institute for Studies on Latin American Art, New York
	Simultaneity in Simultaneity, Torcuato Di Tella Institute, Buenos Aires, 1966	Simultaneidad en simultaneidad, Instituto Torcuato Di Tella, Buenos Aires, 1966	N/A	Marta Minujín Archive
	Mayhem, Torcuato Di Tella Institute, Buenos Aires, 1965 16mm film transferred to DVD, black and white, sound, 7 min., 47 sec. Videography: Leopoldo Maler	La Menesunda, Instituto Torcuato Di Tella, Buenos Aires, 1965 Película de 16 mm transferida a DVD, blanco y negro, sonido, 7 min, 47 s. Videografía: Leopoldo Maler	<DIGITAL DISPLAY>	Marta Minujín Archive
	Mayhem, Museo de Arte Moderno de Buenos Aires, 2015 Digital video, color, sound, 4 min., 25 sec. Produced by Tronco for and courtesy of the Museo de Arte Moderno de Buenos Aires	La Menesunda, Museo de Arte Moderno de Buenos Aires, 2015 Video digital, color, sonido, 4 min, 25 s. Producido por Tronco para y por cortesía del Museo de Arte Moderno de Buenos Aires	<DIGITAL DISPLAY>	Marta Minujín Archive
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Museum of Modern Art Archives, New York	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Museum of Modern Art Archives, New York	N/A	Museum of Modern Art Archives, New York

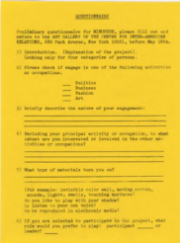
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Selections from the archive of MINUCODE, 1968 Museum of Modern Art, New York, acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous Donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Selección del archivo de MINUCODE, 1968 Museo de Arte Moderno de Nueva York, adquirido en parte gracias a la generosidad del Fondo Latinoamericano y Caribeño, un donante anónimo, el fondo The Modern Women's Fund, Glenn Fuhrman y Grazyna Kulczyk	8 x 6 in.	The Museum of Modern Art, New York Acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Selections from the archive of MINUCODE, 1968 Museum of Modern Art, New York, acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous Donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Selección del archivo de MINUCODE, 1968 Museo de Arte Moderno de Nueva York, adquirido en parte gracias a la generosidad del Fondo Latinoamericano y Caribeño, un donante anónimo, el fondo The Modern Women's Fund, Glenn Fuhrman y Grazyna Kulczyk	11 x 8 1/2 in.	The Museum of Modern Art, New York Acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Selections from the archive of MINUCODE, 1968 Museum of Modern Art, New York, acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous Donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Selección del archivo de MINUCODE, 1968 Museo de Arte Moderno de Nueva York, adquirido en parte gracias a la generosidad del Fondo Latinoamericano y Caribeño, un donante anónimo, el fondo The Modern Women's Fund, Glenn Fuhrman y Grazyna Kulczyk	8 x 10 in.	The Museum of Modern Art, New York Acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Selections from the archive of MINUCODE, 1968 Museum of Modern Art, New York, acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous Donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Selección del archivo de MINUCODE, 1968 Museo de Arte Moderno de Nueva York, adquirido en parte gracias a la generosidad del Fondo Latinoamericano y Caribeño, un donante anónimo, el fondo The Modern Women's Fund, Glenn Fuhrman y Grazyna Kulczyk	11 3/4 x 8 3/8 in.	The Museum of Modern Art, New York Acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk
	MINUCODE, Center for Inter-American Relations (now the Americas Society), New York, 1968 Selections from the archive of MINUCODE, 1968 Museum of Modern Art, New York, acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous Donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk	MINUCODE, Center for Inter-American Relations (ahora la Americas Society), Nueva York, 1968 Selección del archivo de MINUCODE, 1968 Museo de Arte Moderno de Nueva York, adquirido en parte gracias a la generosidad del Fondo Latinoamericano y Caribeño, un donante anónimo, el fondo The Modern Women's Fund, Glenn Fuhrman y Grazyna Kulczyk	4 1/2 in. diameter	The Museum of Modern Art, New York Acquired in part through the generosity of the Latin American and Caribbean Fund, Anonymous donor, The Modern Women's Fund, Glenn Fuhrman, and Grazyna Kulczyk
	Minuphone, Howard Wise, New York, 1967	Minuphone, Howard Wise, Nueva York, 1967	N/A	Marta Minujín Archive

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Neon panel depicting rugby players, 1965-66, remade 2010 Created for The Long Shot, Torcuato Di Tella Institute, Buenos Aires, 1965, and Bianchini Gallery, New York, 1966 Acrylic, neon, and transformers	Panel de neón que muestra unos jugadores de rugby, 1965-66, rehecho en 2010 Creado para El batacazo, Instituto Torcuato Di Tella, Buenos Aires, 1965, y Galería Bianchini, Nueva York, 1966 Acrílico, neón y transformadores	78 3/4 × 82 5/8 × 7 7/8 in. (200 × 210 × 20 cm)	Collection of the artist
	Marta Minujín and Andy Warhol (United States, born in 1928, died in 1987) Paying Off the Argentine Foreign Debt with Corn, "the Latin American Gold," the Factory, New York, 1985 Chromogenic color prints, 2011	Marta Minujín and Andy Warhol (Estados Unidos, nacido en 1928, fallecido en 1987) El pago de la deuda externa argentina con maíz, "el oro latinoamericano", The Factory, Nueva York, 1985 Fotografías cromogénicas en color, 2011	36 3/8 × 39 1/4 in. (92.4 × 99.7 cm)	Collection of the artist
	Marta Minujín and Andy Warhol (United States, born in 1928, died in 1987) Paying Off the Argentine Foreign Debt with Corn, "the Latin American Gold," the Factory, New York, 1985 Chromogenic color prints, 2011	Marta Minujín and Andy Warhol (Estados Unidos, nacido en 1928, fallecido en 1987) El pago de la deuda externa argentina con maíz, "el oro latinoamericano", The Factory, Nueva York, 1985 Fotografías cromogénicas en color, 2011	36 3/8 × 39 1/4 in. (92.4 × 99.7 cm)	Collection of the artist
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	Marta Minujín and Andy Warhol (United States, born in 1928, died in 1987) Paying Off the Argentine Foreign Debt with Corn, "the Latin American Gold," the Factory, New York, 1985 Chromogenic color prints, 2011	Marta Minujín and Andy Warhol (Estados Unidos, nacido en 1928, fallecido en 1987) El pago de la deuda externa argentina con maíz, "el oro latinoamericano", The Factory, Nueva York, 1985 Fotografías cromogénicas en color, 2011	36 3/8 × 39 1/4 in. (92.4 × 99.7 cm)	Collection of the artist
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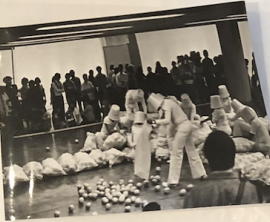
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Marta Minujín and Andy Warhol (United States, born in 1928, died in 1987) Paying Off the Argentine Foreign Debt with Corn, "the Latin American Gold," the Factory, New York, 1985 Chromogenic color prints, 2011	Marta Minujín and Andy Warhol (Estados Unidos, nacido en 1928, fallecido en 1987) El pago de la deuda externa argentina con maíz, "el oro latinoamericano", The Factory, Nueva York, 1985 Fotografías cromogénicas en color, 2011	36 3/8 x 39 1/4 in. (92.4 x 99.7 cm)	Collection of the artist
	Grapefruits, from the series Agricultural Art in Action, 1977, performed at ANOTHER SPACE, New York, 2016 With Gallim Dance, founded in Brooklyn, 2007 Video, color, sound, 14 min., 16 sec. Estrellita B. Brodsky Collection	Toronjas, de la serie Arte agrícola en acción, 1977, representada en ANOTHER SPACE, Nueva York, 2016 Con Gallim Dance, fundado en Brooklyn, 2007 Video, color, sonido, 14 min, 16 s. Colección Estrellita B. Brodsky	<DIGITAL DISPLAY>	Estrellita B. Brodsky Collection
	Self-Geography, 1976, part of Communicating with Earth, 1976 Video, black and white, no sound, 11 min., 26 sec.	Autogeografía, 1976, parte de Comunicando con tierra, 1976 Video, blanco y negro, sin sonido, 11 min, 26 s.	<DIGITAL DISPLAY>	Marta Minujín Archive
	Grapefruits, from the series Agricultural Art in Action, Museo Universitario de Ciencias y Artes, Mexico City, 1977 Gelatin silver print Estrellita B. Brodsky Collection	Toronjas, de la serie Arte Agrícola en Acción, Museo Universitario de Ciencias y Artes, Ciudad de México, 1977 Fotografía gelatina de plata Colección Estrellita B. Brodsky	5 x 7 in.	Estrellita B. Brodsky Collection
	Grapefruits, from the series Agricultural Art in Action, Museo Universitario de Ciencias y Artes, Mexico City, 1977 Gelatin silver print Estrellita B. Brodsky Collection	Toronjas, de la serie Arte Agrícola en Acción, Museo Universitario de Ciencias y Artes, Ciudad de México, 1977 Fotografía gelatina de plata Colección Estrellita B. Brodsky	5 x 7 in.	Estrellita B. Brodsky Collection
	Grapefruits, from the series Agricultural Art in Action, Museo Universitario de Ciencias y Artes, Mexico City, 1977 Gelatin silver print Estrellita B. Brodsky Collection	Toronjas, de la serie Arte Agrícola en Acción, Museo Universitario de Ciencias y Artes, Ciudad de México, 1977 Fotografía gelatina de plata Colección Estrellita B. Brodsky	5 x 7 in.	Estrellita B. Brodsky Collection

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Grapefruits, from the series Agricultural Art in Action, Museo Universitario de Ciencias y Artes, Mexico City, 1977 Screenprint Estrellita B. Brodsky Collection	Toronjas, de la serie Arte Agrícola en Acción, Museo Universitario de Ciencias y Artes, Ciudad de México, 1977 Serigrafía Colección Estrellita B. Brodsky	27 ½ x 19 ¾ in. (70 x 50 cm)	Estrellita B. Brodsky Collection
	Communicating with Earth, Machu Picchu, Peru, and Center for Art and Communication (CayC), Buenos Aires, 1976	Comunicando con tierra, Machu Picchu, Perú, y Centro de Arte y Comunicación (CayC), Buenos Aires, 1976	8.3 x 12 in. (21 x 30.3 cm)	Marta Minujín Archive
	Communicating with Earth, Machu Picchu, Peru, and Center for Art and Communication (CayC), Buenos Aires, 1976	Comunicando con tierra, Machu Picchu, Perú, y Centro de Arte y Comunicación (CayC), Buenos Aires, 1976	12 x 8.3 in. (30.3 x 21 cm)	Marta Minujín Archive
[CENTRAL CASE] [CASO CENTRAL]				
	Import-Export, Torcuato Di Tella Institute, Buenos Aires, 1968	Importación-Exportación, Instituto Torcuato Di Tella, Buenos Aires, 1968	N/A	Marta Minujín Archive
	Import-Export, Torcuato Di Tella Institute, Buenos Aires, 1968	Importación-Exportación, Instituto Torcuato Di Tella, Buenos Aires, 1968	7 x 9.4 in. (18 x 24 cm)	Marta Minujín Archive
	Excerpt from The Unnoticed, 1969 Hand-drawn underground magazine Minujín published in Buenos Aires with Skay and Daniel Beilinson and Luis Alberto Spinetta Private collection, courtesy of Herlitzka & Co., Buenos Aires	Fragmentos de Lo inadvertido, 1969 Revista underground dibujada a mano que Minujín publicó en Buenos Aires con Skay y Daniel Beilinson y Luis Alberto Spinetta Colección privada, por cortesía de Herlitzka & Co., Buenos Aires	14 x 8 3/8 in. (35.5 x 21.5 cm)	Private collection, courtesy of Herlitzka & Co., Buenos Aires

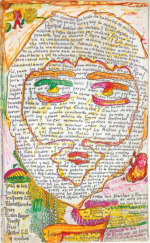
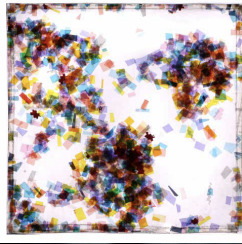
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Excerpt from The Unnoticed, 1969 Hand-drawn underground magazine Minujín published in Buenos Aires with Skay and Daniel Beilinson and Luis Alberto Spinetta Private collection, courtesy of Herlitzka & Co., Buenos Aires	Fragmentos de Lo inadvertido, 1969 Revista underground dibujada a mano que Minujín publicó en Buenos Aires con Skay y Daniel Beilinson y Luis Alberto Spinetta Colección privada, por cortesía de Herlitzka & Co., Buenos Aires	14 x 8 3/8 in. (35.5 x 21.5 cm)	Private collection, courtesy of Herlitzka & Co., Buenos Aires
	Excerpt from The Unnoticed, 1969 Hand-drawn underground magazine Minujín published in Buenos Aires with Skay and Daniel Beilinson and Luis Alberto Spinetta Private collection, courtesy of Herlitzka & Co., Buenos Aires	Fragmentos de Lo inadvertido, 1969 Revista underground dibujada a mano que Minujín publicó en Buenos Aires con Skay y Daniel Beilinson y Luis Alberto Spinetta Colección privada, por cortesía de Herlitzka & Co., Buenos Aires	14 x 8 3/8 in. (35.5 x 21.5 cm)	Private collection, courtesy of Herlitzka & Co., Buenos Aires
	Collaged slide projected in light shows as part of Import-Export, 1968	Las láminas con collages proyectadas en espectáculos de luces que formaban parte de Importación-Exportación, 1968	14 2/5 x 15 3/5 in. 36.5 x 32 cm	Collection of the artist
	Collaged slide projected in light shows as part of Import-Export, 1968	Las láminas con collages proyectadas en espectáculos de luces que formaban parte de Importación-Exportación, 1968	10 1/2 x 10 1/2 in. 26.5 x 26.5 cm	Collection of the artist
	Hippies, 1968 Digital video from the original Super-8 film, color, no sound, 6 min., 39 sec.	Hippies, 1968 Video digital de la película original Super-8, a color, sin sonido, 6 min, 39 s.	<DIGITAL DISPLAY>	Marta Minujín Archive
	Minujín in Central Park, New York, 1968 Photograph by Bill Cunningham	Minujín en Central Park, Nueva York, 1968 Fotografía de Bill Cunningham	10 x 8 in. (25.5 x 20.5 cm)	Marta Minujín Archive

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Designs for hippie clothing, c. 1968	Diseños de ropa hippie, c. 1968	11 4/5 x 8 3/5 in. (30 x 22 cm)	Marta Minujín Archive
	Minujín with her father on Florida Street in Buenos Aires, 1968	Minujín con su padre en la Calle Florida de Buenos Aires, 1968	9 x 6 5/8 in. (23 x 17 cm)	Marta Minujín Archive
	Flyer for Buenos Aires, Right Now!, 1971, a Filmpenning in three acts combining various artistic experiences filmed by Eduardo Pla, presented at Escuela Panamericana de Arte, Buenos Aires, 1971	Flyer de Buenos Aires, ¡hoy ya!, 1971, un Filmpenning en tres actos que combina diversas experiencias artísticas, filmado por Eduardo Pla y presentado en la Escuela Panamericana de Arte, Buenos Aires, 1971	13 3/4 x 8 5/8 in. (35 x 22 cm)	Marta Minujín Archive
	Excerpt from Alphabet of Movements for Kidnapping, 1973	Fragmento de Alfabeto de movimientos para el kidnapping, 1973	11 x 8 1/2 in. (28 x 21.5 cm)	Marta Minujín Archive
	Kidnapping, Summergarden Program, Abby Aldrich Rockefeller Sculpture Garden, Museum of Modern Art, New York, 1973 Directed by Gary Glover Photograph by Leonardo LeGrand Museum of Modern Art Archives, New York	Kidnapping, Summergarden Program, jardín de esculturas Abby Aldrich Rockefeller, Museo de Arte Moderno, Nueva York, 1973 Dirigido por Gary Glover Fotografía de Leonardo LeGrand Archivos del Museo de Arte Moderno, Nueva York	N/A	Museum of Modern Art Archives, New York. Museum-related photographs, 95. ARCH.3930
	Kidnapping, Summergarden Program, Abby Aldrich Rockefeller Sculpture Garden, Museum of Modern Art, New York, 1973 Directed by Gary Glover Museum of Modern Art Archives, New York	Kidnapping, Summergarden Program, jardín de esculturas Abby Aldrich Rockefeller, Museo de Arte Moderno, Nueva York, 1973 Dirigido por Gary Glover Archivos del Museo de Arte Moderno, Nueva York	N/A	The Museum of Modern Art Archives, New York. Museum-Related Photographs, 102. ARCH.4934

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Kidnapping, Summergarden Program, Abby Aldrich Rockefeller Sculpture Garden, Museum of Modern Art, New York, 1973 Directed by Gary Glover	Kidnapping, Summergarden Program, jardín de esculturas Abby Aldrich Rockefeller, Museo de Arte Moderno, Nueva York, 1973 Dirigido por Gary Glover	4.7 x 7.1 in. (12 x 18 cm)	Marta Minujín Archive
	Kidnapping, Summergarden Program, Abby Aldrich Rockefeller Sculpture Garden, Museum of Modern Art, New York, 1973 Directed by Gary Glover	Kidnapping, Summergarden Program, jardín de esculturas Abby Aldrich Rockefeller, Museo de Arte Moderno, Nueva York, 1973 Dirigido por Gary Glover	3.9 x 5.9 in. (10 x 15 cm)	Marta Minujín Archive
	Multidirectional Obelisk Sculpture, 2009 Bronze	Escultura de Obelisco multidireccional, 2009 Bronce	21 2/5 x 17 2/5 x 10 in. (54 x 44 x 25.2 cm)	Collection of the artist
	The Obelisk of Ice Cream, Buenos Aires, 1966, as shown in Seven Days magazine, 1966	El Obelisco Helado, Buenos Aires, 1966, tal y como se muestra en de las revistas 7 Días, 1966	Spread: 12 x 18 1/8 in. (30.5 x 46 cm) Sheet: 12 x 9 in. (30.5 x 23 cm)	Marta Minujín Archive
	The Obelisk of Ice Cream, Buenos Aires, 1966, as shown in Panorama: Witness of Our Time magazine, 1967	El Obelisco Helado, Buenos Aires, 1966, tal y como se muestra ende las revistas Panorama: Testigo de Nuestro Tiempo, 1967	8 1/2 x 23 3/4 in. 21.5 x 60 cm	Marta Minujín Archive
	Untitled, 1964 Marker Collection of Ama Amoedo	Sin título, 1964 Rotulador Colección de Ama Amoedo	18.8 x 25.1 in. (47.8 x 63.8 cm)	Collection of Ama Amoedo

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Untitled, 1970, from the Psychedelic Drawings series, 1970 Ink on transparent paper	Sin título, 1970, de la serie Dibujos psicodélicos, 1970 Tinta sobre papel transparente	16 1/8 x 21 5/8 in. (41 x 55 cm)	Collection of the artist
	Exchange of Roles, Parrilla Rosa, La Biela, and Florida Garden Café, Buenos Aires, c. 1975	Intercambio de papeles, Parrilla Rosa, La Biela y Florida Garden Café, Buenos Aires, c. 1975	4.7 x 7.1 in. (12 x 18 cm)	Marta Minujín Archive
	Exchange of Roles, Parrilla Rosa, La Biela, and Florida Garden Café, Buenos Aires, c. 1975	Intercambio de papeles, Parrilla Rosa, La Biela y Florida Garden Café, Buenos Aires, c. 1975	4.7 x 7.1 in. (12 x 18 cm)	Marta Minujín Archive
	Imago Flowing, Naumburg Bandshell, Central Park, New York, 1974	Imago Flowing, Naumburg Bandshell, Central Park, Nueva York, 1974	8 x 10 in. (20.3 x 25.3 cm)	Marta Minujín Archive
	Imago Flowing, Naumburg Bandshell, Central Park, New York, 1974	Imago Flowing, Naumburg Bandshell, Central Park, Nueva York, 1974	8 x 10 in. (20.3 x 25.3 cm)	Marta Minujín Archive
	Imago Flowing, Naumburg Bandshell, Central Park, New York, 1974	Imago Flowing, Naumburg Bandshell, Central Park, Nueva York, 1974	10 x 8 in. (25.3 x 20.3 cm)	Marta Minujín Archive

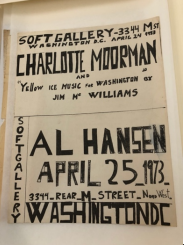
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Imago Flowing, Naumburg Bandshell, Central Park, New York, 1974	Imago Flowing, Naumburg Bandshell, Central Park, Nueva York, 1974	8 x 10 in. (20.3 x 25.3 cm)	Marta Minujín Archive
	Soft Gallery, Harold Rivkin Gallery, Washington, DC, 1973	Galería blanda, Harold Rivkin Gallery, Washington D.C., 1973	11 x 8 1/4 in. (28 x 21 cm)	Marta Minujín Archive
	Soft Gallery, Harold Rivkin Gallery, Washington, DC, 1973	Galería blanda, Harold Rivkin Gallery, Washington D.C., 1973	4.9 x 8.1 in. (12.7 x 20.2 cm)	Marta Minujín Archive
	Soft Gallery, Harold Rivkin Gallery, Washington, DC, 1973	Galería blanda, Harold Rivkin Gallery, Washington D.C., 1973	N/A	Marta Minujín Archive
	Soft Gallery, Harold Rivkin Gallery, Washington, DC, 1973	Galería blanda, Harold Rivkin Gallery, Washington D.C., 1973	11 x 18 1/5 in. (28 x 46 cm)	Marta Minujín Archive
	FROZEN SEX	SEXO CONGELADO		
	Minujín and friends at the opening of This Time: Frozen Eroticism, at Hardart Co., Washington, DC, 1974	Minujín con amigos en la inauguración de Esta vez: erotismo congelado, Hardart Co., Washington, D.C., 1974	3 1/2 x 5 1/8 in. (9 x 13 cm)	Marta Minujín Archive

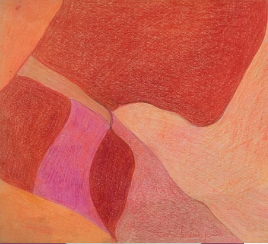
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Poster for This Time: Frozen Eroticism, Hardart Co., Washington, DC, 1974	Cartel de Esta vez: erotismo congelado, Hardart Co., Washington, D.C., 1974	7 x 4.7 in. (17.7 x 12 cm)	Marta Minujín Archive
	Poster for Eight Oil Paintings of the Erotic Series, Arte Nuevo-Galería de Arte, Buenos Aires, 1973	Cartel para Ocho Óleos de la Serie Erótica, Arte Nuevo-Galería de Arte, Buenos Aires, 1973	29 3/4 x 21 1/2 in. (75.5 x 54.5 cm)	Marta Minujín Archive
	Untitled, 1974, from the series Frozen Sex, 1973-75 Color pencil	Sin título, 1974, de la serie Sexo congelado, 1973-75 Lápices de colores	13 x 9 5/8 in. (33 x 24.5 cm)	Collection of the artist
	Untitled, 1974, from the series Frozen Sex, 1973-75 Color pencil	Sin título, 1974, de la serie Sexo congelado, 1973-75 Lápices de colores	13 x 12 in. (33 x 30.5 cm)	Collection of the artist
	Untitled, 1973, from the series Frozen Sex, 1973-75 Acrylic on canvas Collection of Clarice O. Tavares, New York	Sin título, 1973, de la serie Sexo congelado, 1973-75 Acrílico sobre lienzo Colección de Clarice O. Tavares, Nueva York	50 3/4 x 50 3/4 in. (129 x 129 cm)	Collection of Clarice O. Tavares, New York
	Untitled, 1973, from the series Frozen Sex, 1973-75 Acrylic on canvas	Sin título, 1973, de la serie Sexo congelado, 1973-75 Acrílico sobre lienzo	40 1/5 x 47 1/5 in. (102 x 120 cm)	Collection of the artist

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Untitled, 1974, from the series Frozen Sex, 1973–75 Acrylic on canvas Colección Brun Cattaneo, Buenos Aires	Sin título, 1974, de la serie Sexo congelado, 1973-75 Acrílico sobre lienzo Colección Brun Cattaneo, Buenos Aires	50 2/5 x 48 in. (102 x 122 cm)	Colección Brun Cattaneo, Buenos Aires
	Untitled, 1974, from the series Frozen Sex, 1973–75 Acrylic on canvas Collection of Ama Amoedo	Sin título, 1974, de la serie Sexo congelado, 1973-75 Acrílico sobre lienzo Colección de Ama Amoedo	50 x 50 in. (127 x 127 cm)	Collection of Ama Amoedo
	Untitled, 1974, from the series Frozen Sex, 1973–75 Acrylic on canvas Private collection, Miami	Sin título, 1974, de la serie Sexo congelado, 1973-75 Acrílico sobre lienzo Colección privada, Miami	60¼ x 49½ in. (153 x 126 cm)	Private collection, Miami
	Long-Term Freeze (Self-Portrait with Back Turned), 1975, from the series Frozen Sex, 1973–75 Acrylic on canvas	Congelación a lo largo (Autorretrato de espaldas), 1975, de la serie Sexo congelado, 1973–75 Acrílico sobre lienzo	47 1/4 x 94 1/4 in. (120 x 240 cm)	Collection of the artist
TOPPLED MONUMENTS		MONUMENTOS DERRIBADOS		
	My World Cup, 1977 Acrylic on canvas Collection of the Federico Jorge Klemm Foundation, Buenos Aires	Mi Mundial, 1977 Acrílico sobre lienzo Colección de la Fundación Federico Jorge Klemm, Buenos Aires	51¼ x 51¼ in. (130 x 130 cm)	Collection Fundación Federico Jorge Klemm, Buenos Aires
	Fragmented and Recomposed Venus, 1983 Bronze	Venus fragmentándose y recomponiéndose, 1983 Bronce	44 7/8 x 24 3/4 x 17 in. (114 x 63 x 43 cm)	Collection of the artist

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	The Obelisk Lying Down, Parque Ibirapuera, Latin American Biennial of São Paulo, 1978 Private collection, courtesy of Herlitzka & Co., Buenos Aires	El Obelisco Acostado, Parque Ibirapuera, Biental Latinoamericana de São Paulo, 1978 Colección privada, por cortesía de Herlitzka & Co., Buenos Aires	7¼ x × 9¼ in. (18 × 24.3 cm)	Private collection, courtesy of Herlitzka & Co.
	The Obelisk Lying Down, Parque Ibirapuera, Latin American Biennial of São Paulo, 1978 Private collection, courtesy of Herlitzka & Co., Buenos Aires	El Obelisco Acostado, Parque Ibirapuera, Biental Latinoamericana de São Paulo, 1978 Colección privada, por cortesía de Herlitzka & Co., Buenos Aires	7¼ x × 9¼ in. (18 × 24.3 cm)	Private collection, courtesy of Herlitzka & Co.
	The Obelisk of Sweet Bread, Buenos Aires, 1979	El Obelisco de Pan Dulce, Buenos Aires, 1979	N/A	Collection of the artist
	The James Joyce Tower in Bread, Dublin, 1980	La Torre de Pan de James Joyce, Dublín, 1980	33 1/2 x 44 1/4 x 1 1/8 in. (85 x 112.5 x 3 cm)	Collection of the artist
	The James Joyce Tower in Bread, Dublin, 1980	La Torre de Pan de James Joyce, Dublín, 1980	9.4 x 10.8 in. (24 x 28 cm)	Collection of the artist
	Correspondence between Marta Minujín and the McDonald's Corporation, 1979-1980 Solomon R. Guggenheim Museum Archives, New York	Correspondencia entre Marta Minujín y la McDonald's Corporation, 1979-80 Archivos del Museo Solomon R. Guggenheim, Nueva York	14 ¼ x 11 ¼ x 1 ½ in.	Solomon R. Guggenheim Museum Archives, New York

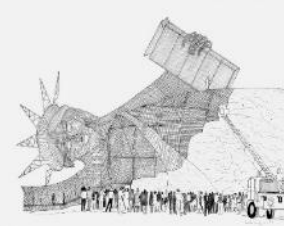
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Statue of Liberty Covered in Hamburgers, 1979 (unrealized) Ink on vellum Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund	La Estatua de la Libertad recubierta de hamburguesas, 1979 (no realizada) Tinta sobre vitela Museo Solomon R. Guggenheim, Nueva York, Guggenheim UBS MAP Purchase Fund	31½ × 43½ in. (80 × 110.5 cm)	Solomon R. Guggenheim Museum, New York Guggenheim UBS MAP Purchase Fund, 2014
	The Transformation of the Statue of Liberty into Something Edible, 1980 (unrealized) Ink on vellum Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund	La transformación de la Estatua de la Libertad en comestible, 1980 (no realizada) Tinta sobre vitela Museo Solomon R. Guggenheim, Nueva York, Guggenheim UBS MAP Purchase Fund	27 9/16 x 39 3/8 in. (70 x 100 cm)	Solomon R. Guggenheim Museum, New York Guggenheim UBS MAP Purchase Fund, 2014
	Statue of Liberty Lying Down, 1981–86 Bronze	Estatua de la Libertad cayendo, 1981–86 Bronce	31 1/2 x 34 3/4 x 7 1/2 in. (80 x 88 x 19 cm)	Collection of the artist
	The Parthenon of Books, Buenos Aires, 1983	El Partenón de libros, Buenos Aires, 1983	N/A	Marta Minujín Archive
	The Tower of Babel with Books from All over the World, Buenos Aires, 2011	La Torre de Babel con libros de todo el mundo, Buenos Aires, 2011	N/A	Marta Minujín Archive
	Big Ben Lying Down with Political Books, Manchester International Festival, England, 2021	El Big Ben acostado con libros políticos, Manchester International Festival, Inglaterra, 2021	N/A	

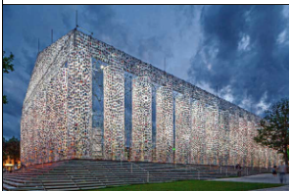
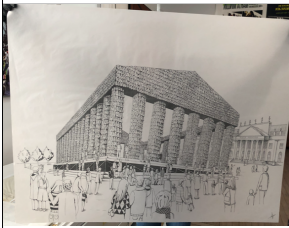
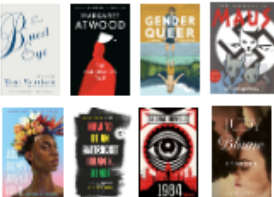
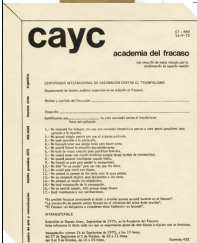
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	The Parthenon of Books, Friedrichsplatz, Kassel, 2017	El Partenón de libros, Friedrichsplatz, Kassel, 2017	N/A	
	The Parthenon of Books, Friedrichsplatz, Kassel, 2017 Ink and felt pen on transparent paper	El Partenón de libros, Friedrichsplatz, Kassel, 2017 Tinta y rotulador sobre papel transparente	27 1/2 x 39 1/4 in. (70 x 100 cm)	Marta Minujín Archive
	Installation inspired by <i>The Parthenon of Books</i> , 1983/2017, featuring 95 books currently banned or challenged in the United States		N/A	
	The Parthenon of Books, Buenos Aires, 1983 Video, color, sound, 15 min.	El Partenón de libros, Buenos Aires, 1983 Video, color, sonido, 15 min.	<DIGITAL DISPLAY>	Marta Minujín Archive
	Loser / Burnt Suit, 1975 Mixed-media clothing on stand with metal crown of thorns Estrellita B. Brodsky Collection	Frac-asado, 1975 Prendas con técnica mixta sobre soporte con corona de espinas de metal Colección Estrellita B. Brodsky	Overall: 62½ in. (158.7 cm) 57.5 x 21.3 x 15.7 in. (146 x 54 x 40 cm)	Estrellita B. Brodsky Collection
	The Academy of Failure, Center for Art and Communication, Buenos Aires, 1975 Estrellita B. Brodsky Collection	La Academia del fracaso, Centro de Arte y Comunicación, Buenos Aires, 1975 Colección Estrellita B. Brodsky	8.5 x 11 in. (21.6 x 27.9 cm) each	Estrellita B. Brodsky Collection

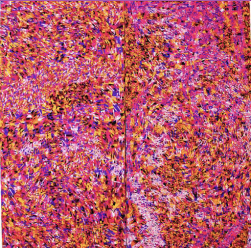
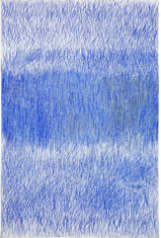
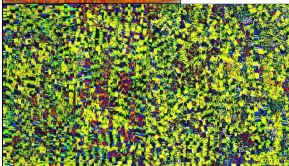
IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	The Academy of Failure, Center for Art and Communication, Buenos Aires, 1975 Estrellita B. Brodsky Collection	La Academia del fracaso, Centro de Arte y Comunicación, Buenos Aires, 1975 Colección Estrellita B. Brodsky	N/A	Estrellita B. Brodsky Collection
	Untitled c. 1980-85 Gelatin silver print	Sin título, c. 1980-85 Fotografía gelatina de plata	9 3/4 x 12 in. (25 x 30.5 cm)	Collection of the artist
THE STRIP PAINTINGS LAS PINTURAS RAYADAS				
	SUNRISE IN PATAGONIA, 2012 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on canvas	AMANECER EN PATAGONIA, 2012 Acrílico y témpera sobre tiras de tela de colchón cortadas a mano y vinilo adhesivo sobre lienzo	94½ x 94½ in. (240 x 240 cm)	Collection of the artist
	GLOBAL VACCINATION, 2021 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on canvas	VACUNACIÓN GLOBAL, 2021 Acrílico y témpera sobre tiras de tela de colchón cortadas a mano y vinilo adhesivo sobre lienzo	106 3/4 x 71 7/8 x 2 in. (271 x 180 x 5 cm)	Collection of the artist
	Pandemic, 2020–21 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on canvas	Pandemia, 2020–21 Acrílico y témpera sobre tiras de tela de colchón cortadas a mano y vinilo adhesivo sobre lienzo	106 3/4 x 79 x 1 1/8 in. (271 x 201 x 3 cm)	Collection of the artist
	Endemic, War, and a Thousand Other Things, 2022–23 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on canvas	Endemia, la guerra y mil cosas más, 2022–23 Acrílico y témpera on hand-cut mattress fabric strips and vinyl adhesive on canvas	106¼ x 78 3/4 x 1 1/8 in. (270 x 200 x 3 cm)	Collection of the artist

IMAGE	CAPTION (ENGLISH)	CAPTION (SPANISH)	DIMENSIONS	COLLECTION CREDIT LINE
	Soft Artwork, 2017 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on mattress fabric with inner capsule containing poem by the artist	Obra blanda, 2017 Acrílico y témpera sobre tiras de tela de colchón cortadas a mano y vinilo adhesivo sobre tela de colchón con cápsula interior que contiene un poema de la artista	82¼ × 61 × 9¾ in. (210 × 155 × 25 cm)	Collection of the artist
	Soliloquy of Mixed Emotions, 2011 Acrylic and tempera on hand-cut mattress fabric strips and vinyl adhesive on canvas with projection	Soliloquio de emociones encontradas, 2011 Acrílico y témpera sobre tiras de tela de colchón cortadas a mano y vinilo adhesivo sobre lienzo con proyección	94½ × 189 in. (240 × 480 cm)	Collection of the artist
	Implosion!, 2021 Installation with digital projections and sound	Implosión!, 2021 Instalación con proyecciones digitales y sonido	Dimensions variable	Collection of the artist
	Videos of Minujín performing in her studio, as featured on Instagram, 2020–23	Videos de Minujín en su estudio, como aparecen en Instagram, 2020-23	<DIGITAL DISPLAY>	Marta Minujín Archive