

AD MINOLITI

PLAY MODE

12.9.–14.10. 2023

Gallery Meyer Kainer is pleased to announce “PLAY MODE”, an exhibition by Argentinian artist Ad Minoliti, showing a group of pieces selected from different bodies of work.

Ad Minoliti is well known for an expansive practice that makes use of painting, digital collage, sculpture, murals, installation and participative environments, to articulate a complex critique of our current modes of domination, specifically the binary systems that regulate the human experience. In its love for bright colors, cheerful abstraction and child-like re-imaginings, Minoliti’s work poses a staunch rejection of everything coded as ideally modern: the primacy of cis-maleness, the hold of compulsive heterosexuality, and the arbitrariness of the rational, the serious and the violent. In opposition, Minoliti’s practice pursues the flexibility and speculation of queerness, softness, humor, cuteness, joy and love.

The aim of Minoliti’s subversion of abstraction with winks of friendly gestures of figuration — doggy and kitty faces, anime eyes and other cutesy critters— is to dismantle its modernist origins and to use it instead as a language, capable of rewiring our strongly-held assumptions towards a certain visuality, dismissed as part of the feminized realm of care, domesticity, and banality. In their forceful detachment of this imagery from gender essentialism and infantilization, Minoliti configures a powerful, potential-filled aesthetics of empathy and collaboration centered primarily on anti-adultism, a strong belief that children and young people are as worthy of rights and consideration as adults are.

Faithful to Minoliti’s expansiveness, this exhibition includes a series of murals which serve as complement and backdrop to paintings, drawings and digital compositions. Pieces from the ‘Queer Deco’ series, in which Minoliti digitally intervenes and populates the idealized spaces of modernist living —those images of pseudo-futuristic comfort— with geometrical entities capable of inhabiting the place as well as transforming it, taking it beyond its techno-patriarchal so-called efficiency and acting as perfect disorganizers: merely co-existing, floating shapes oblivious to work, productivity or any other form of oppression. Another group of pieces comes from the ‘GSCF’ series, an acronym for geometrical sci-fi cyborg. These are classic Minoliti in their re-imagination of landscape and nature through the use of fluid, frolicky airbrush strokes in somewhat unnatural color combinations, further rarefied by the appearance of indeterminate yet active beings like bubbles, shapes, pseudo-flowers, shadows and robots, all interacting with one-another. The series of drawings titled ‘Geo Sci Fi’ also exists in this realm and shows many of those eccentric characters in more bio-technical detail. From the same period, ‘Cyborg Mom’ references a group of paintings created by Minoliti in collaboration with their mother, which then led to a quirky series of digital prints which are equal parts voluptuous compositions and unexpected color palettes. The exhibition also includes a couple of Minoliti’s furrries, the human-animal mannequins dressed in the artist’s prints that frequently animate the spaces of their art. They are able to share the moment of contemplation with human spectators, perhaps not really needing them, their presence as a speculative autopoiesis of art for art with art.