



In cultural terms, immaturity is often seen as a negatively valued state used to denote a range of deficiencies experienced as subjective failure, or as part of a power economy that sustains hierarchical forms of organization and recognition in society. It is an expression that appears when a behavior, idea, body, or even a work of art, fails to meet the expected cognitive efficiency, moral purity, physical ability, or epistemic depth demanded as a condition of truth in the normalized version of the personhood apparatus.

This sanction on what does not present proper development, perceived as frivolous, weak, incoherent, or ineffective, that is, as a weakened experience of being, like a draft that has not reached its final version, or truth, has historically been analogous to the expression of the childish. Indeed, we think of immaturity during growth as an indicator of a lack of ontological depth, a mark guiding us towards becoming adults, complete subjects, that is, sufficiently human.

This “not yet”, this “not enough”, is the regulatory dissatisfaction on which the symbolic separation between the adult-human-rational social order and its necessary counterpart, the uncontrolled immature-childlike animality, is built, an unadapted experience that is slowly corrected from the disciplinary imperative over its condition as cultural discomfort.

Manifesto of Immature Abstraction takes as its starting point a politics of friendship between the work of Ad Minoliti and Catalina Schliebener Muñoz to explore queer modes of approaching abstraction, employing colors and shapes that articulate non-binary narratives about gender, sexuality, age, and interspecies life, through the critical dismantling of colonial imaginaries of childhood from the Global South.

Through this approach, Minoliti and Schliebener Muñoz dedicate themselves to decomposing and reinterpreting in a dialogue enriched by their respective artistic styles, the material technologies, semiotic apparatuses, and visual cultures that compose both the complexity and fluidity of identity as a social construct.

The works of Ad Minoliti, presented in this exhibition, vividly testify how the language of geometry, when met with the vital power of color, can be used to encode an alternative ecosystem. Geometric and organic shapes combine to suggest human, alien, or android faces and animal silhouettes, but they do so enigmatically, almost as if hiding secrets within their contours defined by circles, dots, and curved lines. The palette of each canvas is a spectrum ranging from the warmth of oranges, yellows, and reds, to the coolness of blues, greens, and purples, establishing a dialogue between them, over backgrounds that alternate the visual and emotional temperature of the pictorial space.

Minoliti's work takes from avant-garde Metaphysical painting the critical reflection on the intersections between the body and the spatiality of power, a cultural organization mode it proposes to dismantle in all its binomial forms: culture-nature, masculine-feminine, reason-experience, human-animal, and finally adult-child. The act of decomposing and recomposing the fundamental elements that make up every form is derived from the technique of collage, which serves as a potent critique of identity. This perspective views identity not as a static structure but as dynamic and constantly evolving. Parallely, the aesthetics of decoration are channeled to project a worldview where visibility is celebrated in all its uninhibited and colorful glory. In their work, joy transcends its role as mere emotion to become an act of resistance, a commitment to the multiplicity of life, and an affirmation of the infinite possibilities of coexistence.

Minoliti's use of these forms and colors not only constitutes tools for going beyond mere representation, questioning and challenging social constructions of gender and sexuality, but also a challenge to the normative structures that signify the intelligibility of the living and the Other, celebrating through a queer and carefree childish approach to abstraction, the intrinsic beauty of infinite variability.

Meanwhile, Catalina Schliebener Muñoz, through critical appropriation strategies of Disney characters, along with fragmentary incorporation of children's illustrations and the inclusion of found decorative objects, has developed with her work a long sensitive research project on the enigmatic meanings of childhood, and especially the languages in which children express, embody, or act out the sensitive potency of their strangeness. Although the collage technique has been the central resource to critically account for the normative meanings that socially attempt to signify them, overturning biopolitical assignment regimes through the sensitive power of human-animal assembly, the images of this exhibition, composing the “Coloring Book” series, introduce the relationship between the playful trace of colored pencils and embroidery.

The repetitive elements, fragment, and symmetry composing these images do not provide a sense of order and balance, while slight variations and organic, fluid lines add dynamic movement to each piece. The initial perception in their works is challenged by materials and images that transmute a child subjectivation device into a queer practice, simplifying and structuring its complexity. Rather than processing them easily as an organized set, Schliebener Muñoz's work offers difficulty and discomfort by obstructing, through her critical appropriation of apparent formal naivety, the functional coherence of the perceptual system that needs to make reality a unified whole to be able to signify it.

Thus, these works offer an idea about the illusory nature of the normalized self, presenting figures that confront a mirror image that is anything but integral. There is no coherent reflection that allows the recognition of a unified self; instead, what is revealed is a fragmented image that challenges the notion of a cohesive self. Symmetry and duplication vainly attempt to reconstruct a complete identity from scattered fragments: legs, hands, arms, tails, each distant from the other. This mirror game not only reflects but also reveals the inherent multiplicity of the self, showing that identification is a constant and dynamic process, riddled with inconsistencies and alterations. The distortions that appear in these images are not mere errors of perception but manifestations of the tension between being and its representation. The work, as a whole, becomes a powerful statement on the fragmented nature of immature self-perception that dismantles the binary construction of the self.

Manifesto of Immature Abstraction brings together these two particular queer approaches to abstraction, to expose the deconstructive link that exists between the geometrizing operations of Ad Minoliti and the fragmentation in Catalina Schliebener Muñoz, as playful tools that compose a diffuse method from which to undo the binary authority that organizes the modern-colonial separability. Through these procedures, the artists transform the unsuspected universe of the childish, and in particular the ableist subordination surrounding it, into a language that undoes and redoes both identity, the body, and the history of sex and social relations from a perspective that does not forget the geopolitical economies that determine them. Contaminating the formal purity, ideological seriousness, and moral neutrality of abstraction with the affective economy that defines the abjection of the childish positioning, they shift the historical accumulation of its symbolic supremacy, transforming naivete, weakness, and the desire for care into an indocile element.

For the artists, returning to the childish, that is, reconnecting with cartoons, expressing concern for companion species, creating emotionally light and mysteriously ambivalent environments that privilege sensations linked to warmth, play, and the speculative fantasy of innocence by recovering minor technical procedures like sketching, essaying, coloring, and embroidering, is a way to enhance the wild (*salvaje*) condition of the queer as an inadequate force against the normalizing rectitude of reality. An employment of the animal and the childish that challenges established hierarchies and redefines relationships between adult humans and these “others” perceived as different and inferior. The strength of their works dismantles and reconstructs concepts related to ethics, cognition, and humanity, inviting deep reflection on the interrelation of these categories, while revealing the unsuspected power contained in soft forms, childish representations, tender objects, like humorous operations, as underestimated agency, in vitalist disobedience against the oppressive demands that diagram heterocolonial and ableist regimes in their continuous surveillance of what is *truly political and sufficiently artistic*.

Through this ecosystem as animal as it is childish, created in the friendly dialogue of Ad Minoliti and Catalina Schliebener Muñoz, immaturity becomes an undoing that intersects, as we mentioned earlier, the continuity of sex-race, through the dismantling of the modern-colonial fiction of the body. Whether through the undifferentiated coexistence between seemingly human and animal characters, or through anthropomorphized animals whose organicity is abstractly disorganized to acquire a condition close to the monstrous, we are faced with the playful blurring of the species condition that reveals the anxiety of the human condition once the stable contours of its historical domain are challenged. This exercise carried out by the artists, as a *decritique*, offers the dismantling of the species, as the necessary path to finally dismantle the social condition of the self and, in particular adulthood, as one of its most sophisticated technologies of sensitive hierarchization of the living. A type of critique that mobilizes a tiny epistemology, which despite its marginalized positioning as insufficient, establishes conditions for making abstract art, a fantastical environment in which to rehearse *infantada*, low-voiced confrontations, and rare temporalities about the materiality of interdependence and non-violent modes of cohabitation that, today, urge the present.

—Nicolás Cuello, Syd Krochmalny

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