





Monumento a una mariposa
By Sofía Dourron

Ad has always created spaces. Whether in or outside of painting, her focus has been on altering architectural shapes as a critique of the modernist tenets which had negated—by way of Le Corbusier’s Modulor, midway through the 20th century—the existence of non-hegemonic bodies and life forms. While in the midst of continuing research into *Art and Architecture* magazine’s Case Study Houses program, which was a determining factor in the course of modern architecture, she also worked at the local non-profit Save a Gato—which looks after the felines that have historically occupied the streets of San Juan—during her residency in Puerto Rico in 2015. Out of this encounter between the queering of architecture’s heteronormative principles and the need to create safe shelters for our non-human companions, the *Case study cat houses* project was born: little houses that exhibit the abstract-utopian fantasies with which Ad reimagines the world, in addition to providing the cats with refuge from tropical storms.

Since then, her pictorial and speculative practice has been intimately related to the ways human and non-human bodies are empowered to occupy space. Both her “stuffed toy” universes and her recent *Hotel para pájaros* [Bird Hotel]—conceived to host swallows, woodpeckers, treecreepers and robins in the Hanging Gardens in La Havre, France—combine painting, architecture, and now, environmental interventions also. With this combination of tools, Minoliti acts upon our surroundings to modify them, as well as covoking non-human audiences: currently, butterflies.

Some years ago, upon moving into a new house, she noticed that a group of monarch and passion butterflies would hover about the terrace. They were looking for the plants that the previous occupant had planted and had been their habitat until just a few months ago: a combination of host plants that served as their reproduction site, and nectariferous flowers that provided them with food. In these ecosystems, caterpillars transform into pupae or chrysalises and finally, into butterflies, to initiate the same life cycle once again, while they pollinate flowers, serve as food for other species and contribute to biodiversity’s resistance.

The need to reconstruct displaced butterflies’ habitat motivated Ad to create a new garden populated with bladderflower, blue passionflower and native sages, among other plants. Over time, the small garden became a domestic nursery

Ad Minoliti

where Ad and their mom, Cecilia, cultivate native plants to be distributed in recovered plots of land and community gardens, with a desire to repopulate the city with the butterflies—like the ones from her old terrace—that have slowly been disappearing, along with the spaces they need to reproduce.

Monumento a una mariposa [Monument to a Butterfly] is a series of drawings and paintings where geometry takes the place of gender and species binarisms in regard to the life cycle of the Argentinean flag butterfly, known in Uruguay as the coronillas butterfly. Visual manifestations of the transformations these flying insects undergo, from egg to caterpillar, from caterpillar to pupa and from pupa to butterfly, and of their passage from individuality to grouping together during the caterpillar stage, bring us closer to manners of gestating life which, for our urban imagination, verge on the fantastic.

In this series, mutation imagery operates as a way of drawing us closer to what we have been taught to reject: the ugly, different or monstrous. Ad’s anti-adult geometricization, on the other hand, constructs shapes for an empathy able to bypass the reflex reaction of repulsion. While butterflies are a universal symbol of beauty, caterpillars represent the extreme opposite, the non-human: an absolute otherness that provokes fear, disgust and even extreme violence. In the Argentinean flag butterfly’s life cycle, Minoliti finds a visual and affective void that offers a possible approach to forms of non-humanness and of empathizing not only with their colors and shapes, but with the totality of their ways of life.

A coronillo tree, one that provides nourishment for this subspecies of butterfly—and after which it is named in Uruguay—was planted in the gallery garden. The ceramic plaque modeled by Cecilia to accompany it recognizes the need to rethink our connection with the environments around us, to develop empathy and solidarity, not just with butterflies, but also with all the insects that pester us, bite us and repel us, but are, nevertheless, essential in order for life on Earth to continue. For now, and while it grows, the little tree functions as a symbol, it is the sprouting of a monument that will one day be habitat.



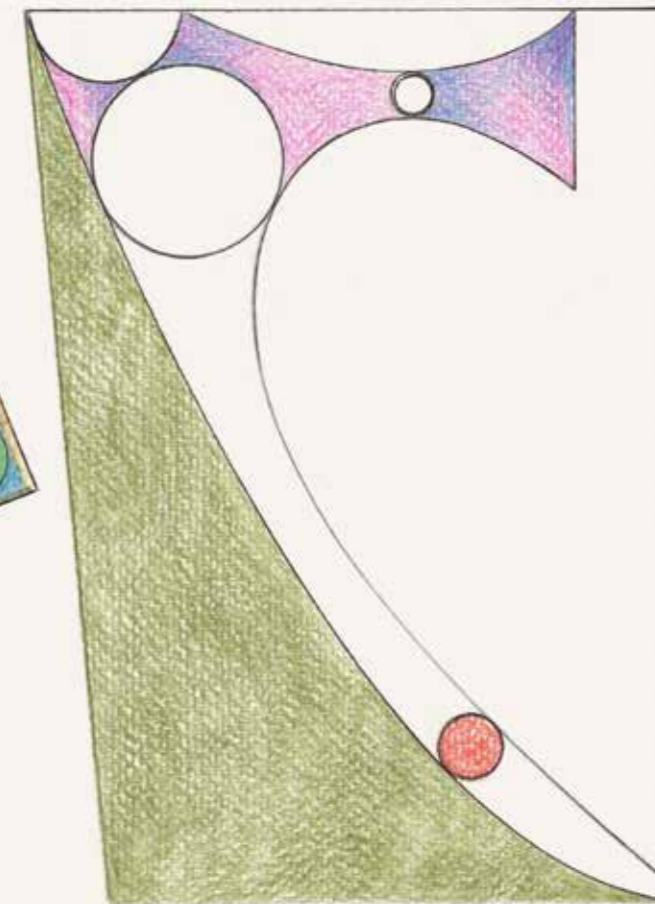












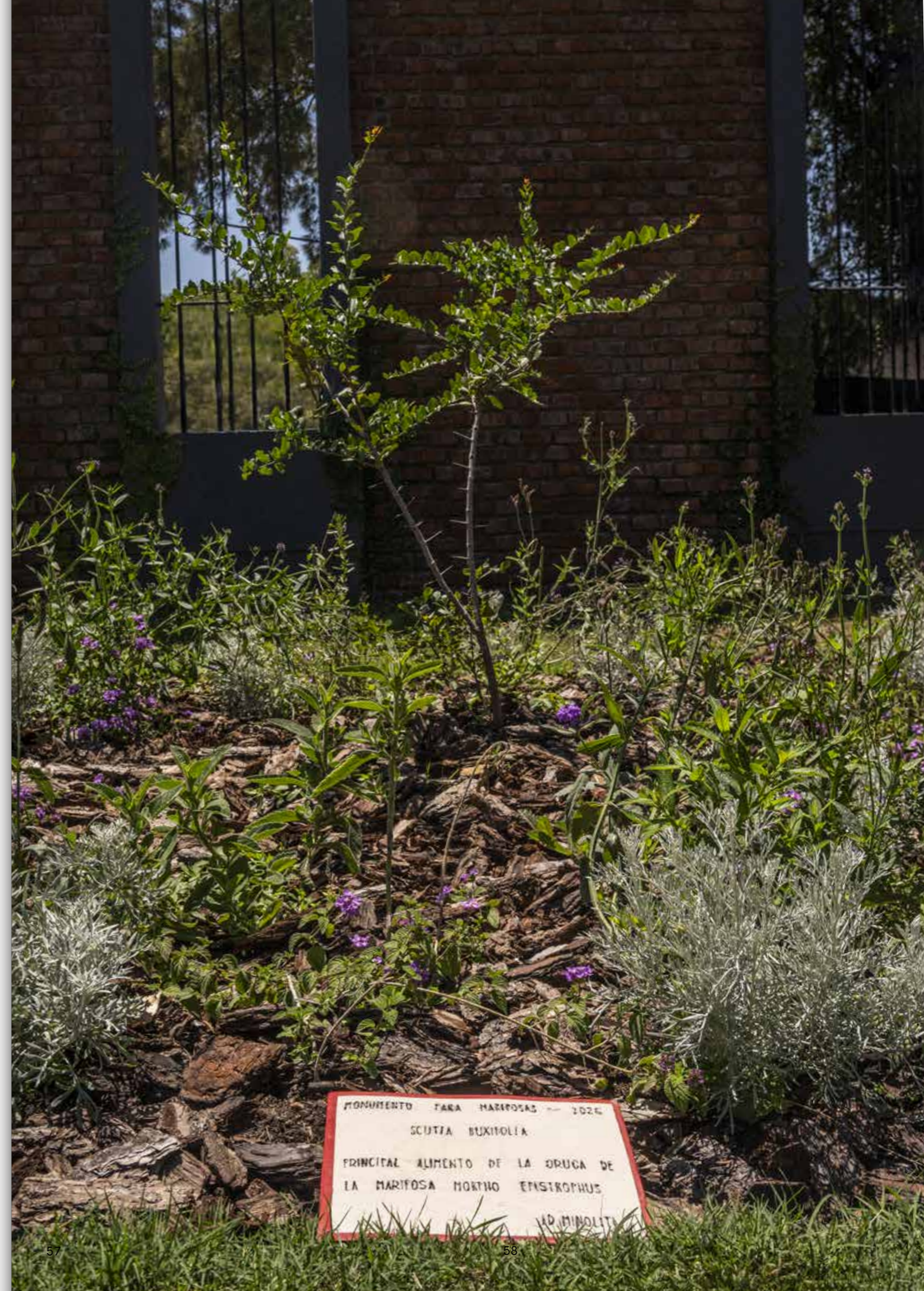












MONUMENTO PARA MARIPosas — 2026
SCUTIA BUXIFOLIA
PRINCIPAL ALIMENTO DE LA ORUGA DE
LA MARIPOSA MORTHO ENSTROPHUS
AD MINOLITA



AD MINOLITI
(Argentina, 1980)

Minoliti earned a BFA from the P. Pueyrredón National Academy of Fine Arts in Buenos Aires, Argentina.

They were part of Argentina’s Centro de Investigación Artística from 2009, the same year they co-founded PintorAs, a feminist collective of Argentine women painters.

Minoliti have received awards and grants from Argentina’s Ministry of Culture, the Buenos Aires Metropolitan Fund for the Arts, the FONCA-CONACULTA of Mexico, and the Prix SAM Un Été au Havre (France), among others.

Their work is part of numerous collections, including the Solomon R. Guggenheim Museum, and has been exhibited in galleries, institutions, and museums in the United States, South Korea, France, Mexico, Japan, Brazil, Peru, China, Puerto Rico, Panama, Spain, Ireland, Bolivia, Chile, Germany, and Portugal, among other countries.

Has participated in the Mercosur Biennial (Brazil), the Aichi Triennale (Japan), Front International: Cleveland Triennial (USA), the Venice Biennale (Italy), and the Gwangju Biennale (South Korea), among others.



fig 01



fig 02

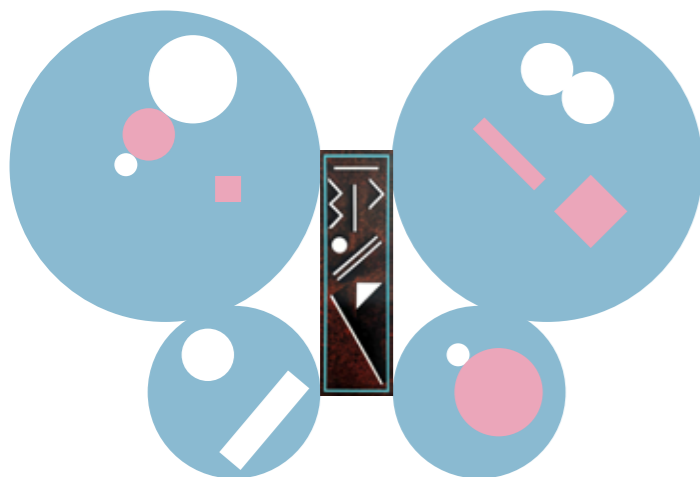


fig 03 a



fig 03 b



fig 04



fig 05



fig 06



fig 07



fig 08



fig 09



fig 10



fig 11

AD MINOLITI
MONUMENTO A UNA
MARIPOSA
Obras/Works

fig 01
AD MINOLITI
Mariposa, 2025
Acrílico sobre tela
[Acrylic on canvas]
Políptico [Polyptych]
150 x 165 cm
59 x 65 in

fig 02
AD MINOLITI
Polilla, 2025
Acrílico y témpera
sobre papel
[Acrylic and tempera
on paper]
Políptico [Polyptych]
140 x 160 cm
55.1 x 63 in

fig 03 a
AD MINOLITI
Mariposa mural
2013-2025
Acrílico y óleo sobre
tela sobre mural
[Acrylic and oil on
canvas on mural]
310 x 440 cm
122 x 173 in

fig 03 b
AD MINOLITI
Mariposa mural
2013-2025
Detalle [Detail]
Acrílico y óleo sobre
tela [Acrylic and oil
on canvas]
130 x 40 cm
51 x 16 in

fig 04
AD MINOLITI
Mariposa, 2025
Acrílico sobre tela
[Acrylic on canvas]
105 x 35 cm
41.3 x 13.8 in

fig 05
AD MINOLITI
Pupa, 2025
Acrílico sobre tela
[Acrylic on canvas]
105 x 35 cm
41.3 x 13.8 in

fig 06
AD MINOLITI
Sin título, 2025
Lápices de color
sobre papel
[Colored pencils
on paper]
24 x 32 cm
9.4 x 12.6 in

fig 07
AD MINOLITI
Sin título, 2025
Lápices de color
sobre papel
[Colored pencils
on paper]
24 x 32 cm
9.4 x 12.6 in

fig 08
JONATHAN VIVACQUA
Vuoto, 2025
Hierro y pintura
de hierro micáceo,
[Iron and micaceous
iron oxide paint]
182 x 70 x 122 cm
71 x 28 x 48 in

fig 09
AD MINOLITI
Sin título, 2025
Lápices de color
sobre papel
[Colored pencils
on paper]
24 x 32 cm
9.4 x 12.6 in

fig 10
AD MINOLITI
Sin título, 2025
Lápices de color
sobre papel
[Colored pencils
on paper]
24 x 32 cm
9.4 x 12.6 in

fig 11
AD MINOLITI
Sin título, 2025
Lápices de color
sobre papel
[Colored pencils
on paper]
24 x 32 cm
9.4 x 12.6 in

walden naturae

wn walden naturae is an exhibition space set in the enclave of Pueblo Garzón (Maldonado, Uruguay).

Close to the sea, it is surrounded by hills, olive groves and vineyards in a more secluded Uruguay.

Its annual programming combines historical and contemporary exhibitions in all disciplines and media, in its own 5000 square meter space.

wn walden naturae activates and cultivates its unique setting with agricultural, ecological and artistic initiatives, creating an idyllic context.



Program 20
Ad Minoliti
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I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life ... HENRY DAVID THOREAU "Walden; or, Life in the Woods"

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