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LUX MIRANDA

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Index

Biography, p.

Curriculum Vitae, p. 4

Works and exhibitions, p. 6 - 25

Texts and Catalogues, p. 26 - 29

Les tapis de Lux Miranda sont animés d'une force expansive. Chacun, ou plutôt chaque ensemble, nous dépasse et nous déborde, tout autant qu'il nous aspire et nous absorbe. De prime abord, on y perçoit la réussite d'un parti-pris esthétique : d'une pratique préalable du dessin et de la sculpture, l'artiste s'est depuis deux ans orientée vers le tissage, un procédé qui lui permet de faire vibrer ses couleurs par la matérialité de laine, tout en condensant le triomphalisme du volume en une surface versatile – ses tapis se prêtent aussi bien à être montrés au mur qu'au sol. Ce qui nous appelle en eux, c'est d'abord une présence charnelle, amplifiant la simple appréhension rétinienne, frontale et rationnelle, par une rencontre haptique, incarnée et subjective.

A propos du tissage, Lux Miranda évoque son intérêt pour une pratique physique. Les grands formats qu'elle travaille, à l'instar de *Sleeping with ghosts* (2020), ou d'EQUINOXE-X (2021), d'une superficie de dix mètres, engagent tout autant le corps de l'artiste que celui du regardeur. Les motifs, à leur tour, résultent de la rencontre d'un projet et d'un processus. Bien qu'ils soient issus d'un répertoire de formes et de symboles glanés par l'artiste, leur matérialisation sur le canevas, opération que la teneur répétitive rapprocherait d'une méditation en acte, les charge de l'énergie latente d'une germination. Le fourmillement vital de l'ensemble, et l'ambiguïté culturelle et symbolique de chacune des parties, ouvre alors une seconde dimension.

Face à ces univers tourbillonnants scandés de figures embryonnaires, encore tapies dans l'ombre des possibles, nous éprouvons le léger vertige qui naît face à l'immensité qui s'entrouvre : rien, encore, n'y est figé. Les compositions sont multipolaires, et leurs éléments, encore à naître. Plutôt qu'un cosmos de formes finies, c'est un champ énergétique en reconfiguration permanente. A ce titre, l'expérience esthétique se double d'une dimension anthropologique : il en va également d'une manière de se rapporter au réel, de s'y abandonner plutôt que d'en tenter le décodage. A la surface des tapis de Lucie Lux-Miranda, quelque chose advient au visible, bien que sa nature soit encore incertaine ; quelque chose murmure aux sens, tout en se gardant bien de se laisser nommer, saisir ou réifier. Depuis

quelques années, dans la théorie philosophique et anthropologique, le champ lexical du tissage s'impose comme l'une des manières de détricoter les anciennes partitions du réel. A l'intersection des pensées écologiques et cybernétiques, le monde, et les entités qu'il contient, humaines et non-humaines, tangibles et intangibles, y sont invoquées par le biais de réseaux et rhizomes, de nouages et d'enchevêtrements. La ligne serpentine de Lux Miranda s'y rapporte à son tour, renouant les alliances entre l'art et l'artisanat, l'œil et la main, mais aussi entre la science et l'intuition, le concept et l'imaginaire. Si les écosystèmes qu'elle nous adresse semblent peuplés de créatures en gestation, c'est au sens où les théoriciens les convoquent également afin d'incarner leurs mondes à venir.

Mêlant l'humain, l'animal et le machinique, le naturel, le scientifique et le technique, le cyborg de Donna Haraway ou le vampire des abysses (*Vampyrotheuthis infernalis*) de Vilém Flusser, incarnent autant d'intercesseurs sur la piste d'une réconciliation fluide des polarités de la modernité. Chez Lucie Lux-Miranda, nous croyons peu à peu voir émerger des serpents, des dragons ou des chimères : ce sont eux qui, pour reprendre les mots de l'anthropologue Tim Ingold, auteur de 2013 de *Marcher avec les dragons*, « habit(ent) la rupture que nous avons créée entre le monde et notre imagination ». Or ces créatures, embryonnaires et fantasque, nous ne saurions les percevoir sans dépasser, à notre tour, la rationalité héritée, et machinalement intégrée, qui oriente nos pas et informe nos modes perceptifs.

Les compositions de Lux Miranda constituent une première rencontre avec le dragon post-rationnel. En appelant à nous abandonner aux doublures du sensible, à plonger dans ses profondeurs tout autant qu'à en arpenter les plis et replis sinueux, ses tapis nous reconnectent à une part immémoriale engourdie par la vie socialisée et les réflexes pré-pensés. Savoir répondre à cet appel, et s'accorder aux assemblages chimériques peuplant les interstices, introduit, en même temps qu'à une écologie du sensible, à la possibilité de mondes plus intensément vibratoires.

LUX MIRANDA

1990, Bourges. Lives and works in Paris.

Education

2015 Villa Arson, École des Beaux-Arts de Nice, FR

Solo Exhibitions

2024 « SIGILS, good vibes only. », galerie Gaïa, Nantes, 2024

2021 SLEEPING WITH GHOSTS, THE PILL, Istanbul, TR

Group Exhibitions

2025 « Dreams » - Château La Coste

2023 « Caliban and the Witches », Berlinskøj Model gallery, Pragues Art Week

« ARTS TEXTILES - Inspiré.es - Acte 03 », Centre d'art l'Artsenal, Dreux

2022 « Contemporary Istanbul », Istanbul

« Veines d'opale », Espace Voltaire Paris

AS IF IT COULDN'T - 6th Year Anniversary Group Show, THE PILL, Istanbul, TR

2021 Si nous n'avions pas vu les étoiles, curated by Jean Baptiste Janisset, Buropolis, Marseille, FR

Publications

- « ARTS TEXTILES - Inspiré.es - Acte 03 », Centre d'art l'Artsenal, 2023

- NONFICTION #4, 2023

- New Art Scales, THE PILL - JBE Books, 2023

- Cover Magazine London - New York, 2022

- Art Maze Magazine n° 27, 2022

- Temple Magazine, 2021

Bourses et résidences

- Cité Internationale des Arts, 12/23 – 08/24

- Lauréate Prix B Signature 2023

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WORKS AND EXHIBITIONS

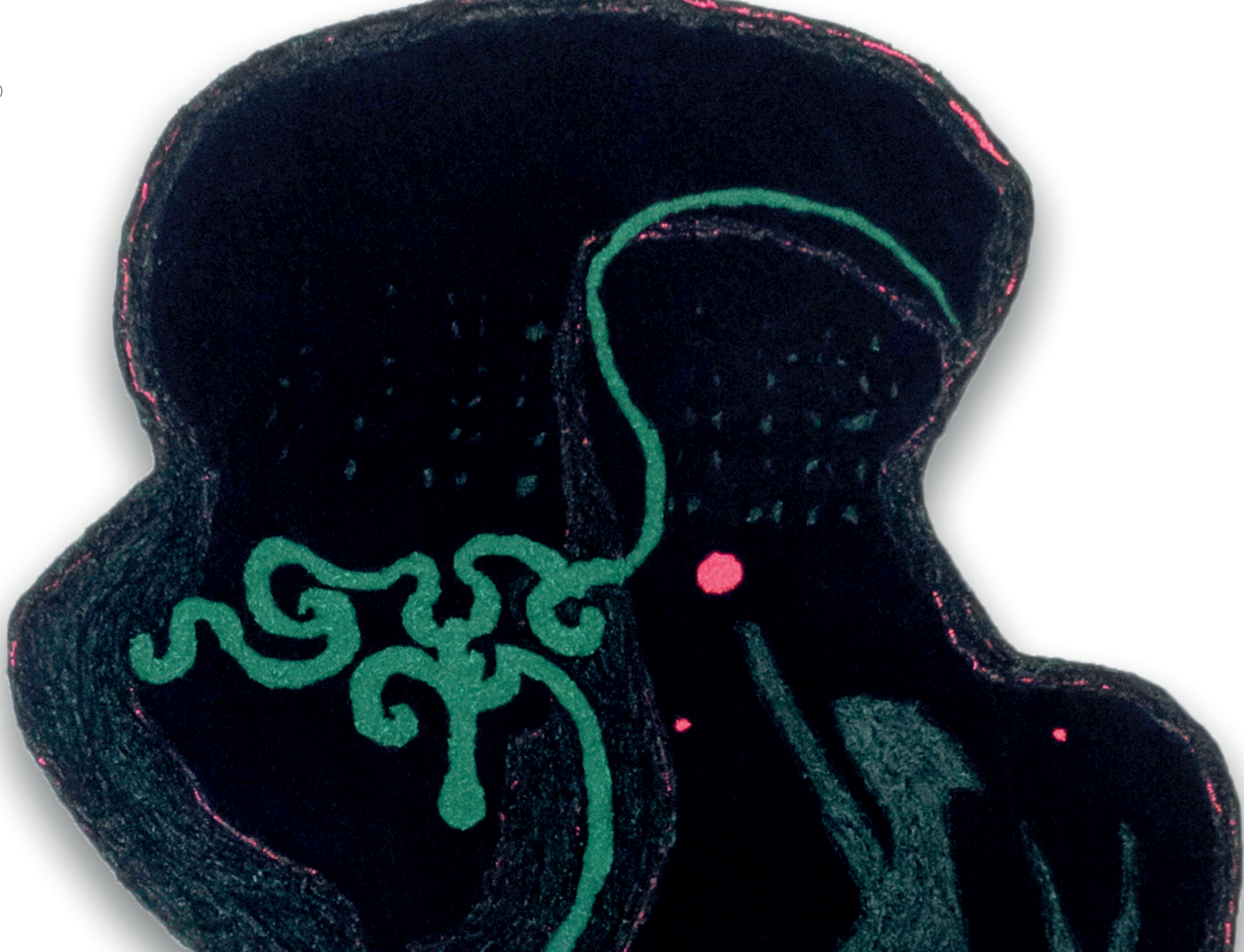








Lux Miranda
The Soil, 2020
Wool rug
220 x 180 cm



Sleeping With Ghosts

“We can hardly conceive the possibility of a mode of expression in which thought is graphically organized in a so to speak radiant manner.”

André Leroi-Gourhan, *Le Geste et la parole*, vol. 1, *Technique et langage*, 1965

Together with her previous large ensemble of twelve rugs, *Sleeping with ghosts* (2020), Lux Miranda presents her latest work, *EQUINOXE-X* (2021), at The Pill gallery. The artist's rugs are rooted in her mutually complementary practices of sculpture and drawing. From her sculpture, she keeps the irregular and organic forms of the distinct elements that compose a large carpet: these surfaces have contours that are designed to give them a specific presence in the space. In the same way that one turns around a sculpture, one can turn around her rugs. Placed on the ground, their hold on vertical space gives them a sculptural volume. Drawing remains the basis of the motifs that punctuate the surface of her rugs. But if her sculptures as well as her drawings are achrome, her carpets are on the contrary shimmering and have brought into her work colors with the powdered depths of natural wool. When she returned to France from a long stay in Mexico, where she saw textiles with bright tints and in particular wools that simultaneously captured and reflected light and color, she gradually took hold of them.

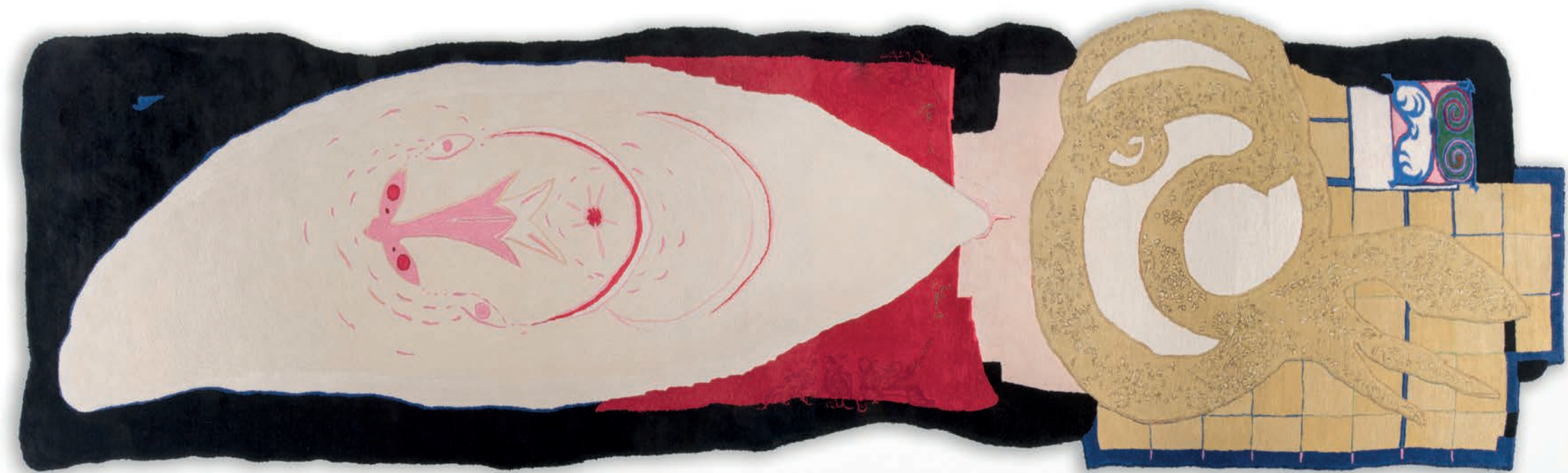




Lux Miranda
The Dragon, 2020
Wool rug
180 x 260 cm

The process behind the artist's carpets keeps drawing as the primary step. The forms drawn by Lux Miranda are nourished by the more or less conscious synthesis of images absorbed in large quantities. Through the prism of an inner digestion, this myriad of elements is crystallized into a synthetic symbolic language, tending towards a form of universality, which constitutes the raw material of the artist's drawings. These are generated during meditative moments during which she observes her inner sensations, seeking a form of mindfulness of an exacerbated mental state and the process that led her there. It is this process that is then transcribed in a visual, formal, colored and rhythmic way, in the form of a drawing that takes on the value of a map or a plan in volume, but also of a "sigil", the graphic materialization of a magical intention. This work of symbolic figuration is similar to "picto-ideography", an ideography that predates writing, conceptualized by André Leroi-Gourhan in *Le Geste et la parole* (1965). The thought thus synthesized is as if infused into the woolly thickness of the carpet. It gives the object the power to trigger or accompany those who project themselves into an inner journey, in the manner of the thangkas of Tibetan mandalas, paintings that serve as a support for meditation.





Lux Miranda
EQUINOXE-X, 2021
Wool rug
260 x 980 cm



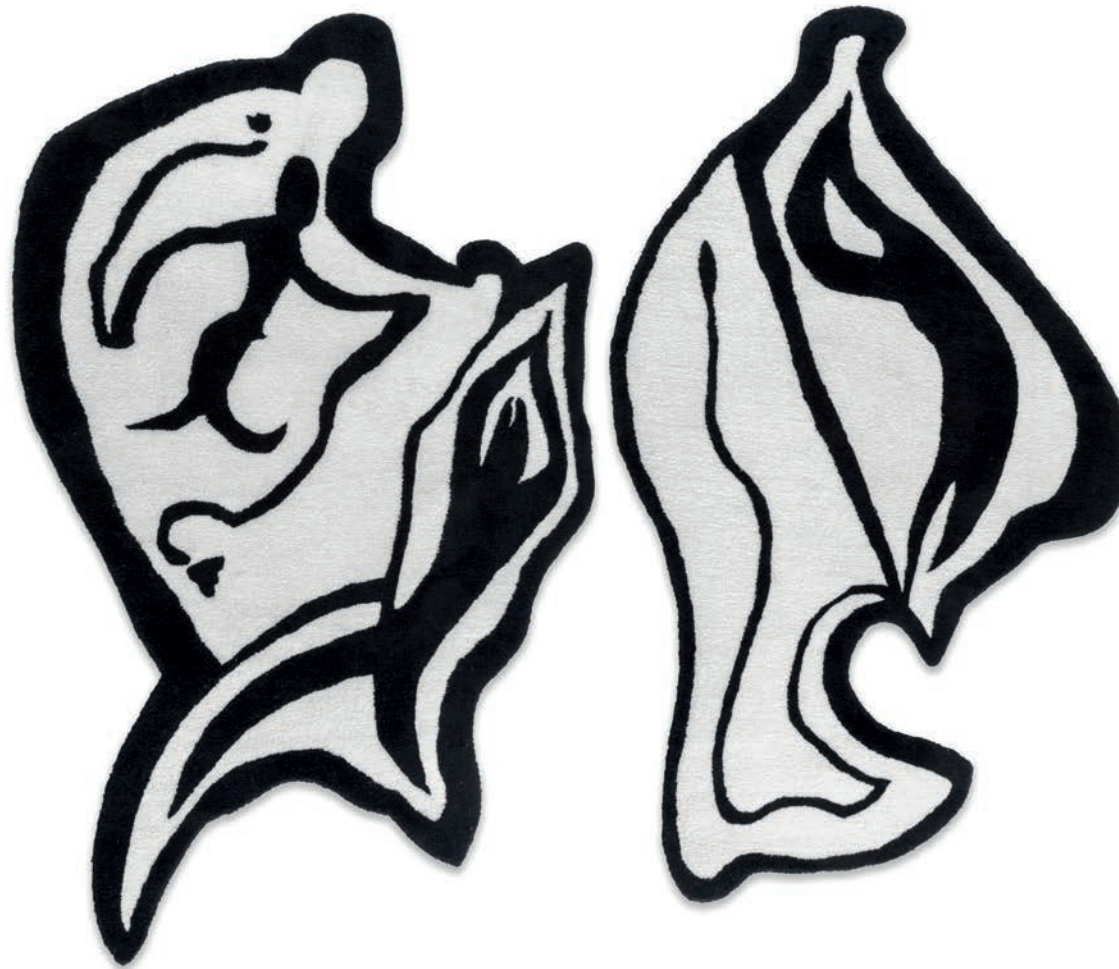


Lux Miranda
Sleeping with Ghosts, 2021
Wool rug

Lux Miranda's carpets do not contain an energy of vindication but of concentration. The artist sees them more as a place of comfort, of distance, a soothing prism that captures the viewer to focus him in and on himself, and thus lead him to an exercise of active listening to himself and the world. Their experience must provide a state of childlike wonder and refuse any form of intellectual challenge: one is not evaluated in front of these carpets, but welcomed by them. The choice of the carpet object is revealing in this respect. Close to the daily and intimate sphere, where the carpet is simultaneously soundproofing, insulating, decorative and synonymous with comfort, the artwork reassures by its very nature. Her work echoes the "objets-plus" described in 1989 by the critic and art historian Pierre Restany, who analyses "the added value, both semantic and cultural, that attaches itself to industrial products as a result of their entry into art" and defines objets-plus as "devices for deviating the art-production relationship, at the limit of art and product."



Lux Miranda
Mais, 2020
Wool rug
185 x 125 cm



Lux Miranda
Full moon bath in two parts, 2019
Wool rugs
Part 1: 210 x 360 cm
Part 2: 210 x 380 cm

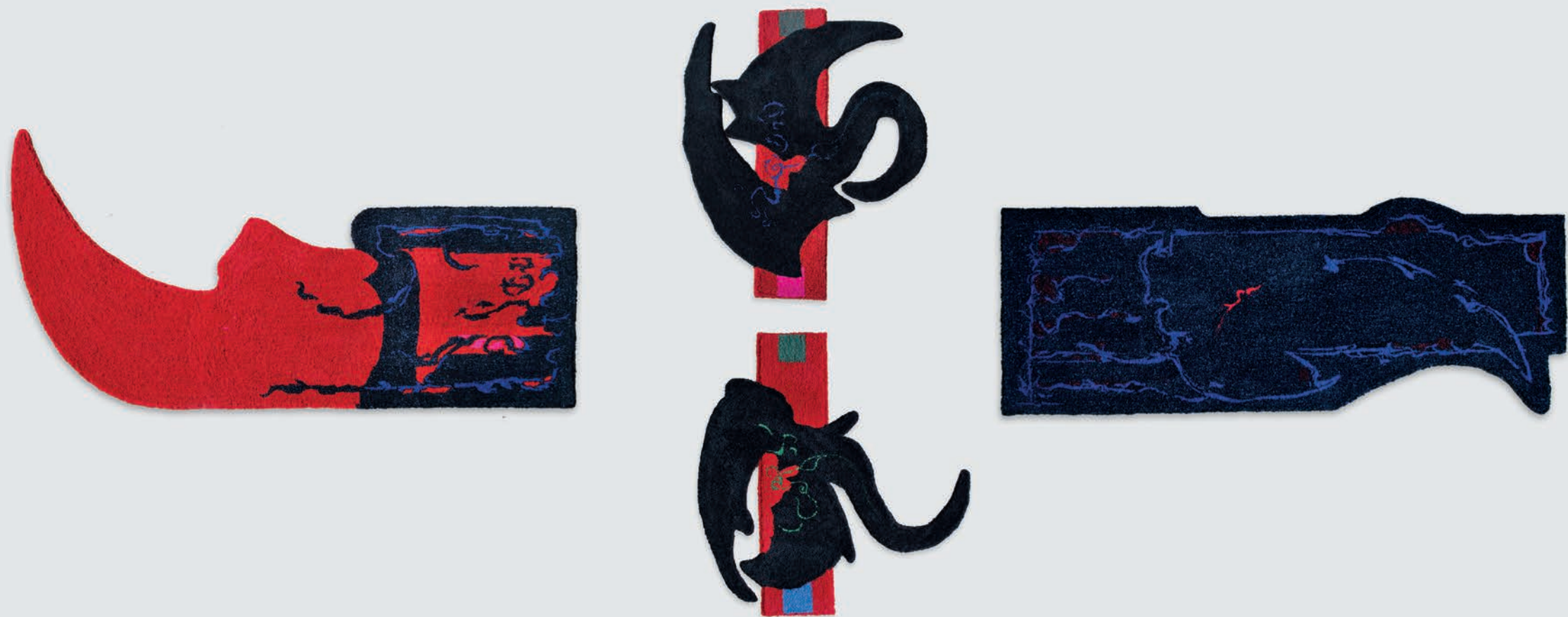
The carpet also has an evocative power. In his essay, *Les espaces autres*, for the catalogue of the significant exhibition *Decorum. Tapis et tapisseries d'artistes* (Musée d'Art moderne de Paris, 11 October 2013 - 9 February 2014), Alexandre Costanzo linked carpets to the concept of heterotopia developed by the philosopher Michel Foucault in 1967. The latter presents heterotopias as utopias with a very precise and real space, spatiotemporal units, space-time in which one is and one is not (such as the mirror, the cemetery), or where one is another (the brothel, the holiday village, the party). For Costanzo, carpets also belong to these “other spaces” “in which children take refuge, at the bottom of the garden, in the attic, or in the parents’ big bed where, in their absence, one discovers the ocean since one can swim between the covers, but also the sky, the forest, the night.”

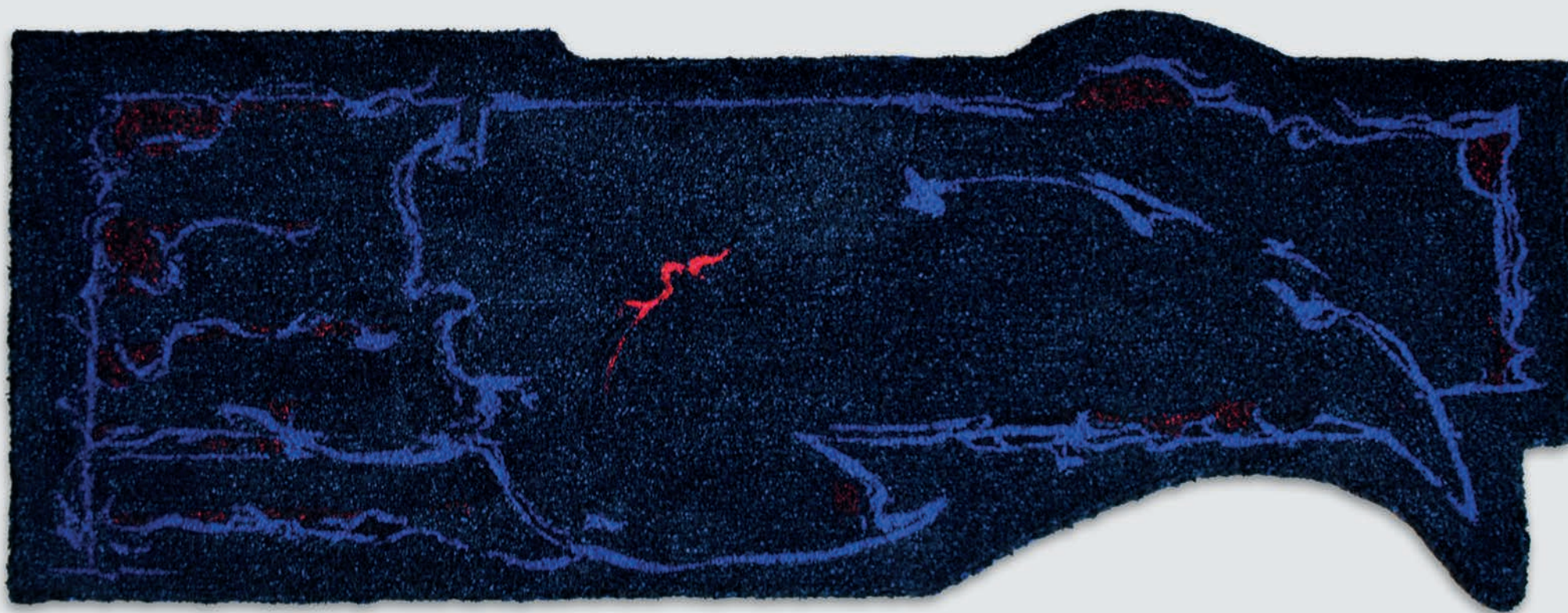
The idea applies particularly well to Lux Miranda's carpets, which are a proposal for a journey into an autonomous and encompassing space. In this respect, it is important to emphasize that while they can be hung on the wall to complete an all-encompassing experience, the artist's carpets are essentially conceived as surfaces to be placed on the ground. When on the floor, they develop more easily that third dimension that links them to sculpture. Their size itself is an invitation to a physical experience, requiring to take off one's shoes to walk on them and better invest oneself in a process of inner journey, even an initiatory rite. It is not insignificant that this first solo show presenting Lux Miranda's carpets takes place at The Pill gallery: this important dimension of Lux Miranda's work will perhaps be better understood in Istanbul than somewhere else!

Clara Roca

Curator – Petit Palais, Musée des Beaux-Arts de la Ville de Paris







Lux Miranda
Night Nude, 2021
Wool rug



Lux Miranda
Angel nude, 2021
Wool rug



Lux Miranda
Lava nude, 2021
Wool rug

Lux Miranda
Untitled I, 2022
Wool rug
80 x 46 x 3 cm



Lux Miranda
Untitled II, 2022
Wool rug
62 x 70 x 2 cm

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TEXTS AND CATALOGUES

A Polycentric Cosmos, Populated with Chimeric Assemblages: Lux-Miranda's Sensory Ecology

← **THE DRAGON**
WOOL RUG
220 x 260 CM
2020



Lux-Miranda's rugs are rich with expansive energy. Each one, or rather each group of them, exceeds and overwhelms us, just as they drown us and absorb us. At first, we take this as the accomplishment of an aesthetic strategy: previously working with drawing and sculpture, the artist switched to weaving two years ago. Through wool's materiality, the practice enriches her colors with a vibratory quality, while its versatile flatness negotiates volume's overwhelming triumphalism—her rugs can be shown hung on the wall as well as lying flat on the ground. What draws us to them in the first place is their bodily presence, which transforms a merely visual perception—a face-to-face, rational experience—into a fully haptic, subjective encounter.

As we encounter her tumultuous universes, studded with nascent figures still hidden in the folds of potentiality, we feel slightly dizzy. It is as if we were gazing into a vast abyss about to reveal itself: nothing there is fixed for good. Lux-Miranda's compositions are polycentric, and their elements are yet to be born. Rather than a finite cosmos, the works bring forth a perpetually reconfiguring energetic field. As such, our aesthetic approach also induces an anthropological one: a way of relating to the world by surrendering to it rather than trying to decipher it. On the surface of the artist's rugs, something becomes visible whose true nature remains uncertain; something that whispers to the senses while staying cautious not to be named, captured or reified.

"The process behind the artist's carpets keeps drawing as the primary step. The forms drawn by Lux Miranda are nourished by the more or less conscious synthesis of images absorbed in large quantities. Through the prism of an inner digestion, this myriad of elements is crystallized into a synthetic symbolic language, tending towards a form of universality, which constitutes the raw material of the artist's drawings. These are generated during meditative moments during which she observes her inner sensations, seeking a form of mindfulness of an exacerbated mental state and the process that led her there. It is this process that is then transcribed in a visual, formal, colored and rhythmic way, in the form of a drawing that takes on the value of a map or a plan in volume, but also of a "sigil," the graphic materialization of a magical intention. This work of symbolic figuration is similar to "picto-ideography," an ideography that predates writing, conceptualized by André Leroi-Gourhan in *Le Geste et la Parole* (1965). The thought thus synthesized is as if infused into the woolly thickness of the carpet. It gives the object the power to trigger or accompany those who project themselves into an inner journey, in the manner of the thangkas of Tibetan mandalas, paintings that serve as a support for meditation."

CLARA ROCA, IN CONNECTION
WITH EQUINOX-X, 2021
ON THE OCCASION OF THE EXHIBITION
SLEEPING WITH GHOSTS,
LUX MIRANDA, THE PILL, 2021



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