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LUX MIRANDA

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Lux Miranda's practice unfolds at the intersection of sculpture, drawing, tapestry, and poetry, through a deliberately enigmatic and often abstract formal language. Her work questions systemic mechanisms of domination and hegemonic discourses through an intuitive, experimental, and deeply embodied approach.

Her work draws on a wide range of references, from Neolithic and medieval iconography to Gothic art, as well as queer counter-culture and the philosophy of Mahāyāna Buddhism. These influences are distilled into hybrid forms in which materials with opposing symbolic and sensory qualities, particularly wool and metal, are brought into confrontation. This material tension acts as a trigger for pre-rational sensations, calling forth in the viewer a bodily, instinctive memory.

For Lux Miranda, the body is a central tool of production: Manual work and sustained effort are an integral part of the creative process. Each piece is conceived as a fragment of a broader whole, a continuum without beginning or end, made up of objects and spaces of projection inhabited by a diffuse and persistent strangeness.

*A Franco-Portuguese multidisciplinary artist, Lux Miranda (b. 1990, Bourges) lives and works between Paris and Bourges. She trained at Villa Arson in Nice, then in a special effects workshop for the film industry in Montreuil, where she developed an early physical relationship to materials. She later pursued her research outside the academic framework, contributing to the development of a more personal and embodied approach to art history. She presented her first solo exhibition, *Endless Incantations*, at THE PILL (Paris, 2025), preceded by *Sleeping With Ghosts* at THE PILL (Istanbul, 2021). She has taken part in several group exhibitions, including *Veines d'opale* at Espace Voltaire (Paris, 2022), *Inspiré.es Acte 03* at Centre d'art L'Artsenal (Dreux, 2023), and *Caliban and the Witches* at Berlinskej Model (Prague, 2023). In 2023, she was awarded the First Prize B Signature for Contemporary Art, and in 2024, received a residency grant from the Cité internationale des arts in Paris. In 2025, her work *Countless Cycles of Rebirths* entered the collections of the City of Paris.*

LUX MIRANDA

1990, Bourges. Lives and works in Paris.

Education

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

Solo Exhibitions

2025 Endless Incantations, THE PILL, Paris, FR

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 , Berlinskej Model gallery, Pragues Art Week
ARTS TEXTILES - Inspiré.es - Acte 03 “, Centre d’art l’Arsenal, 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’Arsenal, 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

Collections

- Fonds d’art contemporain, Paris Collections

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WORKS AND EXHIBITIONS



Exhibition view, *Endless Incantations*, THE PILL Paris, 2026



Lux Miranda
Underworld conversation, 2024-2025
Wool tapestry, metal spikes
245 x 285 x 15 cm



Lux Miranda, *Underworld conversation* (detail)



Lux Miranda, *DEEP GREEN (detail)*, 2025

Endless Incantations is an entry into the world. We are here. Thought unfolds, work radiates, the line takes on substance.

Lux Miranda has an intimate practice of drawing. In the folds of her notebooks, the artist detaches herself from expectations, norms, injunctions, and assignments. She takes a step back, observes in hyper-presence, and traces the forms that have passed through her. This research can be situated within a careful study and an edifying practice of dharma, the texts of Asian philosophical thought that open the way to conscious and focused behavior. It is a matter of confronting the incessant noise of our inner selves, exploring the abyss, facing our fears, tasting connection, and accepting the impermanence of all things. Through this daily practice of drawing, Lux Miranda reflects on what art historian Aby Warburg would call “ghosts of forms,” those remnants that inhabit us.

Lux Miranda
DEEP GREEN, 2025
Handheld plasma-cut steel, tinted car clear coat
6,5 x 30 x 1,5 cm







Lux Miranda's works are therefore a translation. The translation of her intimate drawings, associated, reworked, combined, in the material. The translation of an attempt to take a step back and rise above, a form of archaeology of her being, setting out to discover obscure artifacts. In her works, there is a necessary passage through the body put to the test, in order to encapsulate time and gesture, to infiltrate a certain danger as the work takes shape. The grammar of forms refers to both queer counterculture and punk as much as it does to early medieval iconography and sacred works. Although independent, the works are nonetheless connected, linked by an unsettling strangeness. Lux Miranda positions herself as a sculptor, conceiving her works in space and arranging them in an imaginary, furious architecture. The work becomes narrative.

Lux Miranda
EGO - GRASPING 1, 2025
Handheld plasma-cut steel, hand mirror polished, metal protective-wax
17 x 20 x 1,5 cm

Votive pieces lend Lux Miranda's works their hermeticism. They impose humility and surrender on us. With this deliberate syncretism and by appropriating the so-called "minor" arts, Lux Miranda conquers the field of digression and invests the territory of abstraction. What is at stake is the formulation of a complex queer imagination that refuses the immediacy of the message, transcends anger, and detaches itself from desire. Abstraction becomes a refuge, a poetic space in which to survive the thunderous noise of the world. A space of distraction where "this new world" evoked by Monique Wittig could begin. Forms, materials, and colors constitute a language here, an endless incantation defying the established order; an escape, to bring about a filter that allows us to feel the world differently.

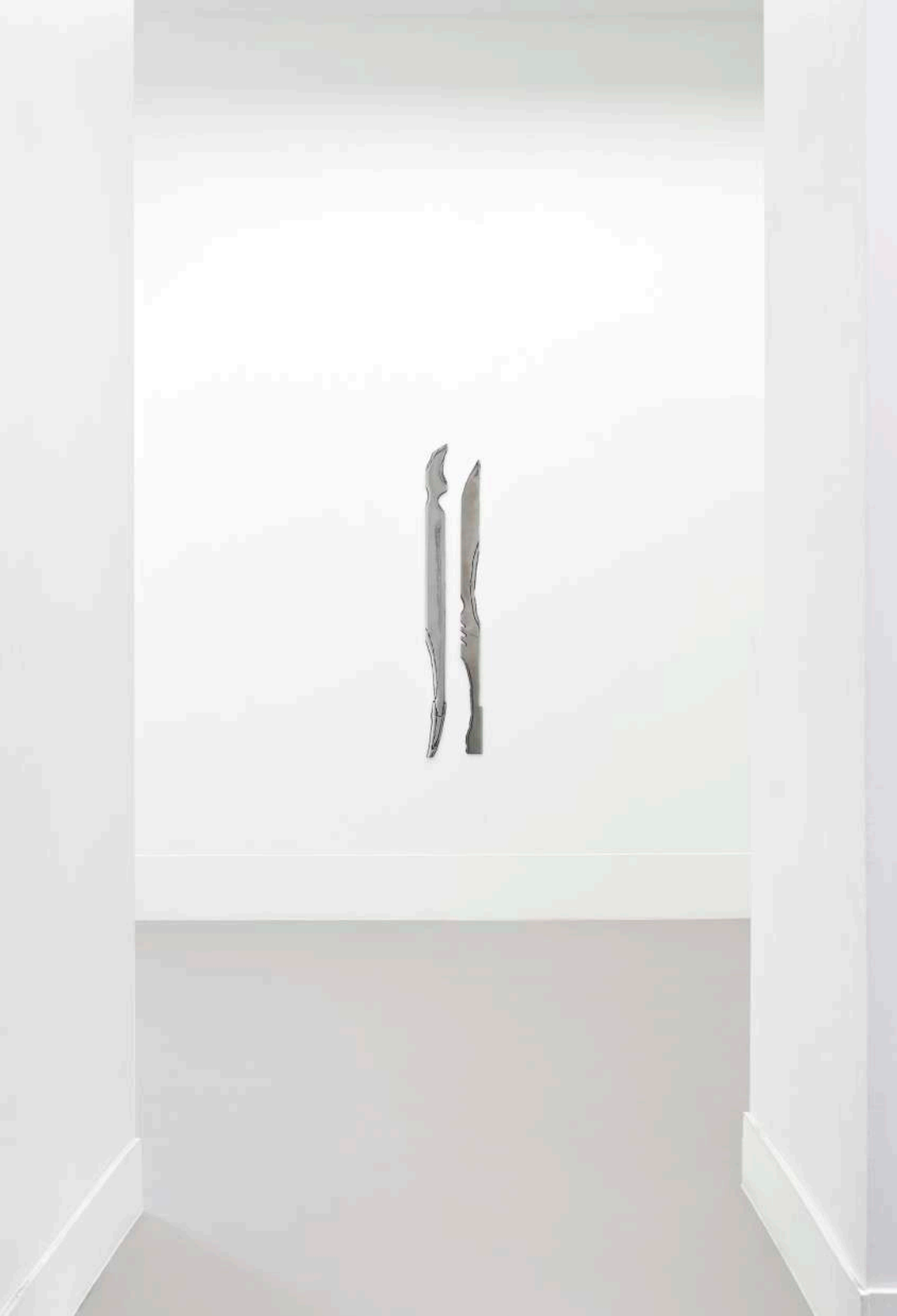
Lux Miranda

EGO - GRASPING 2, 2025

Handheld plasma-cut steel, hand mirror polished, metal protective-wax

20 x 28,5 x 1,5 cm





The materiality of the works is not a trivial detail. Lux Miranda seeks a physical relationship with the pieces while keeping us at a distance. She confronts us with our binary reading of the world, bringing together the warm, domestic, absorbent wool with the cold, industrial, reflective metal. More than an opposition, it is the experience of a large, interdependent whole, a single incantation that repeats itself and resonates each time in the material differently. Where the tapestries are studded with spikes and reveal their adversity, the metal pieces unfold their sensuality through the work of iridescence on their surfaces. *“Dark and truly sparkling, that is to say desirable”* says Romain Noel, in a reflection on obscurity as a path to emancipation and survival, which finds a particular echo in Lux Miranda’s creative process.

Lux Miranda

MOONBEAM 1, 2025

Handheld plasma-cut steel, hand mirror polished, metal protective-wax

150 x 10 x 1 cm

140 x 10 x 1 cm





Finally, Lux Miranda's works embody a combination of a lust for life, a violent anger, and the temperance of someone who has always-already begun to understand. American author Dorothy Allison sums it up so well: *"I put on the page a third look at what I've seen — the condensed and reinvented experience of a cross-eyed, working-class lesbian, addicted to violence, language, and hope, who has made the decision to live, is determined to live, on the page and on the street, for me and mine"*. It's about reclaiming the gaze that reifies, escaping assignment, arousing desire while refusing touch. Is it, in a way, about carrying a danger? Surely. Not the danger of hurting, but the danger of surviving.

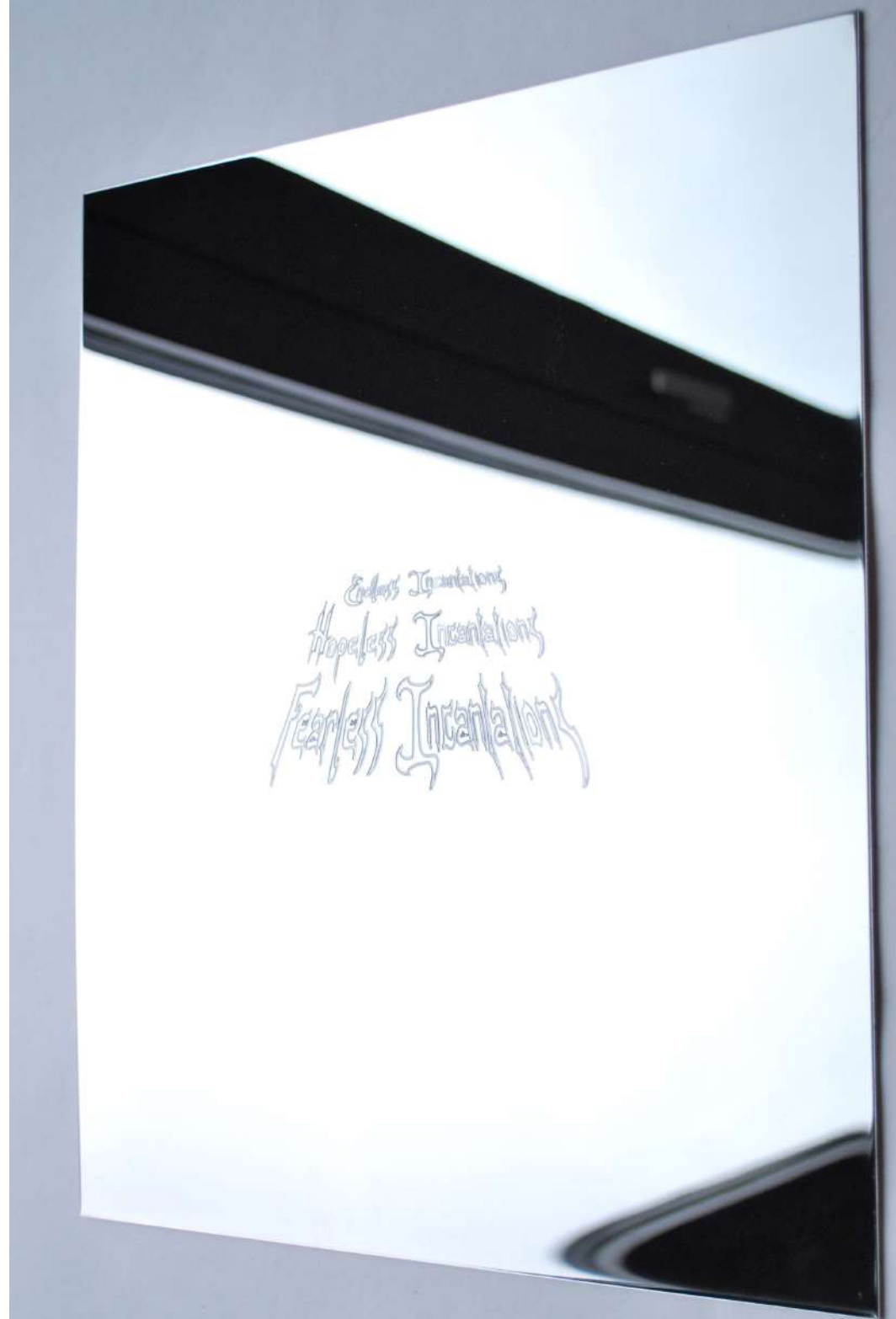
*"Because others before me have lived through this, and together we have
the consistency of water. We are eternal and flexible, adaptable
and resilient, and we dance day and night, like the tide,
because we are sisters of the moon and not of hatred.
And always, always, we will be there."*

Virginie Despentès, quoting Alana Portero, 2025

Céline Poizat Sabari

Lux Miranda
SEAS INCANTATION, 2025
Handheld plasma-cut steel, Aluminium, tinted car clear coat
20 x 23,5 x 8,5 cm

Lux Miranda
ENDLESS INCANTATIONS, 2025
Engraved mirror-polished stainless steel
34 x 27,5 x 0,25 cm



Endless Incantations
Hopeless
Incantations
Incantations
Incantations

Lux Miranda
ENDLESS INCANTATIONS (detail), 2025



Exhibition view, *Sleeping with Ghosts*, THE PILL Gallery, Istanbul, 2021.



Exhibition view, *Sleeping with Ghosts*, THE PILL Gallery, Istanbul, 2021.





Exhibition view, *Sleeping with Ghosts*, THE PILL Gallery, Istanbul, 2021.

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.

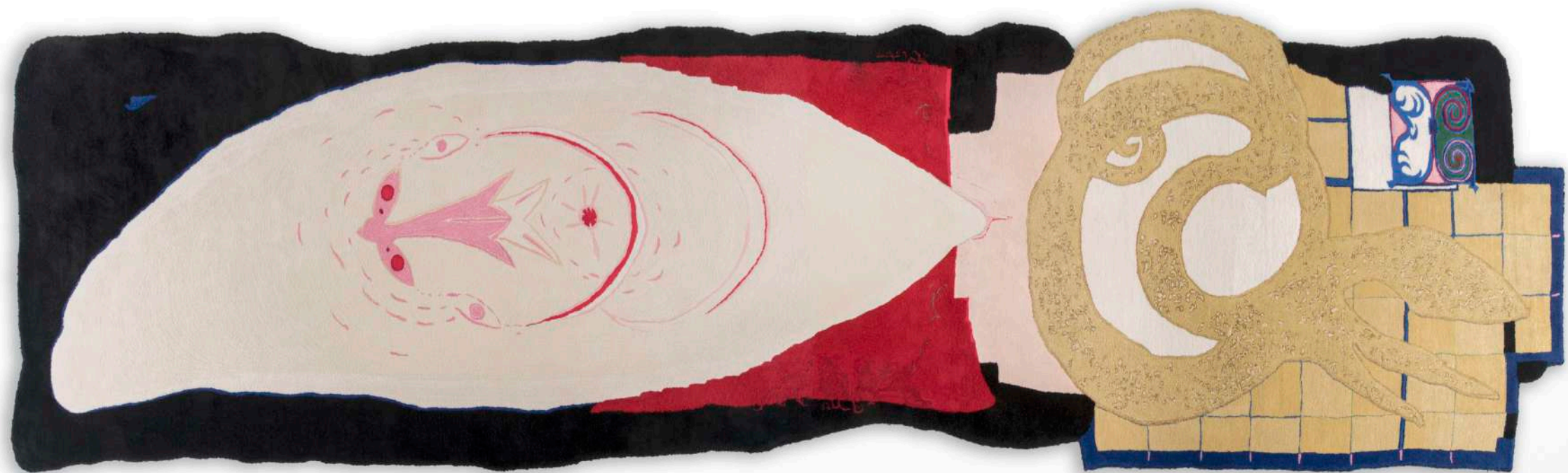




Lux Miranda
The Dragon, 2020
Wool rug
180 x 260 cm

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 thangkhas of Tibetan mandalas, paintings that serve as a support for meditation.





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

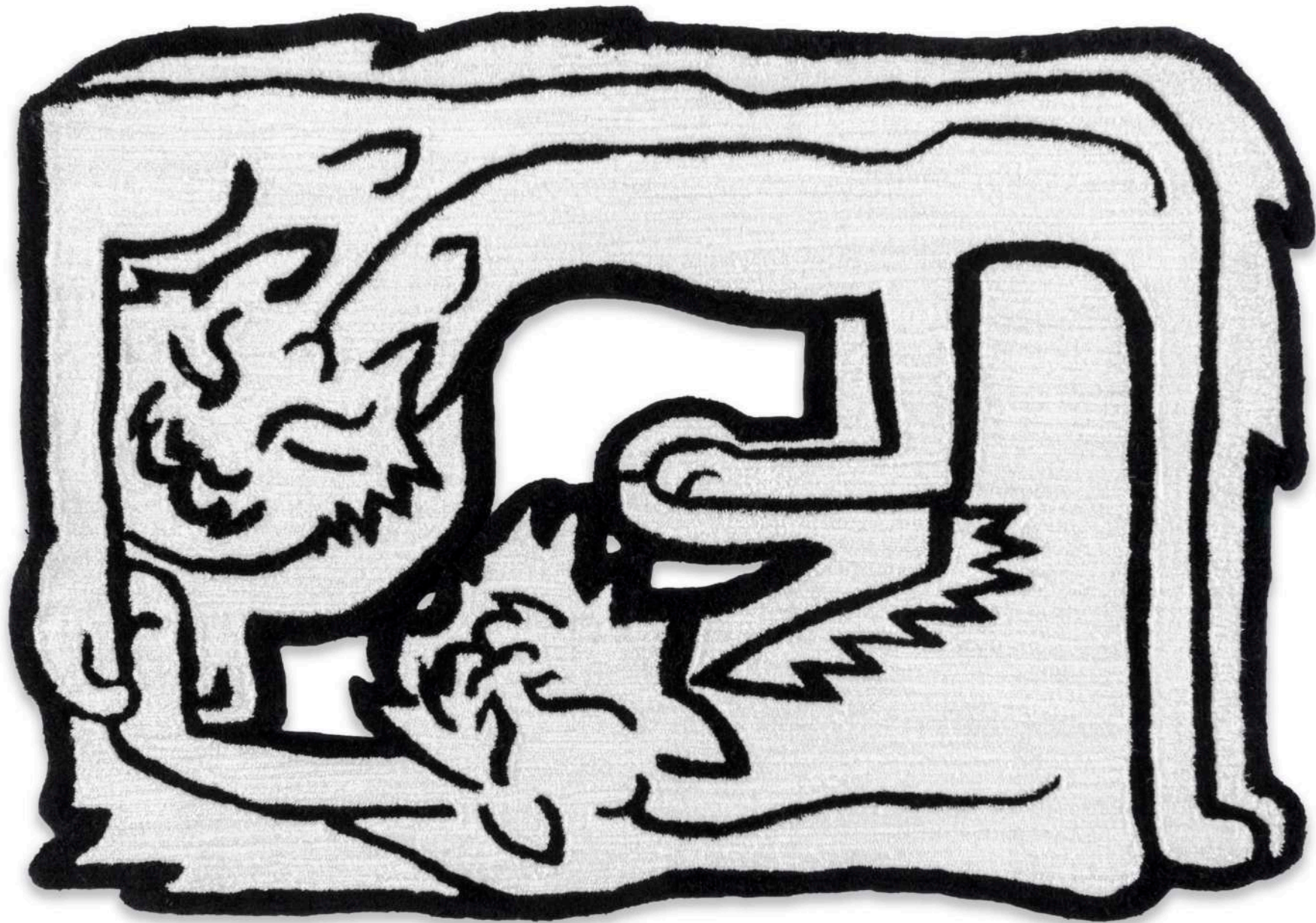


Detail from *EQUINOXE-X*, 2021.

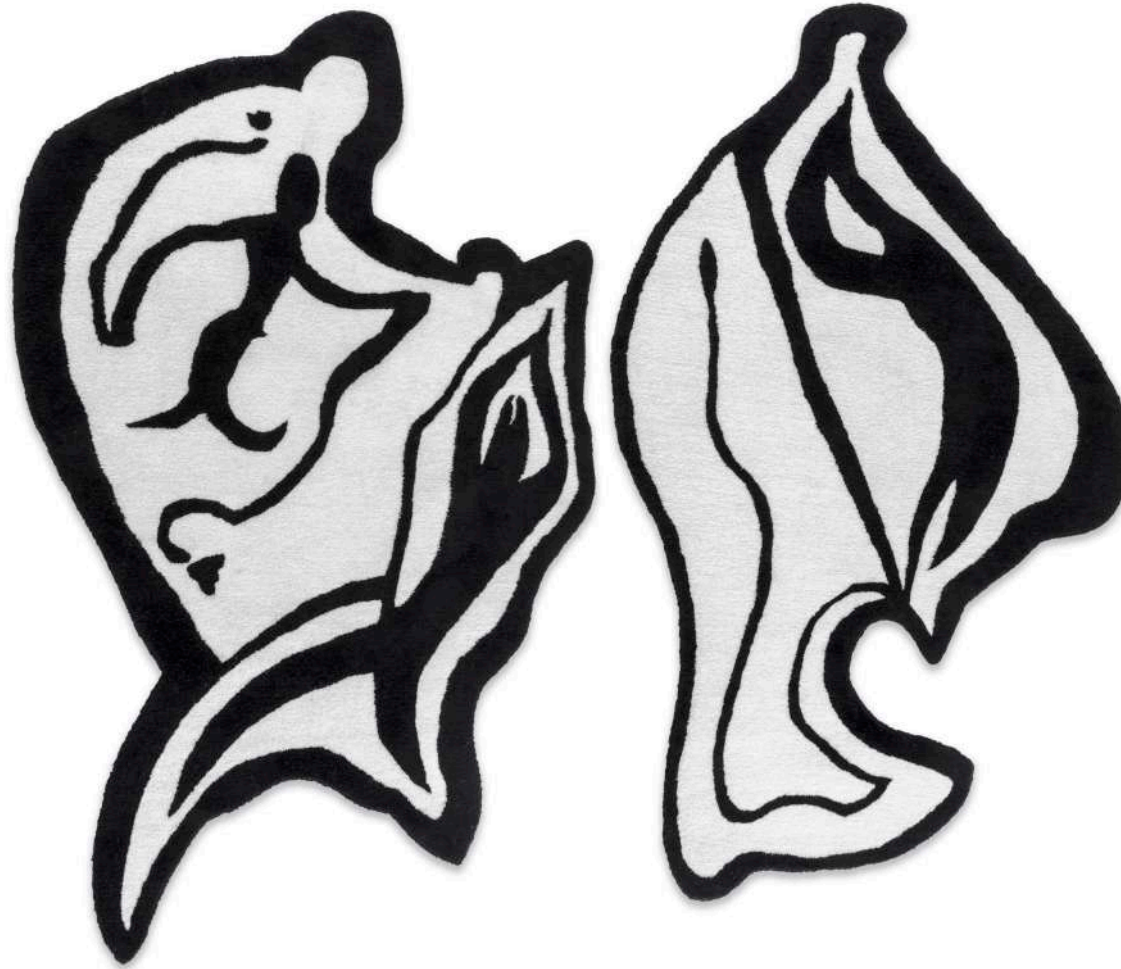


Lux Miranda
Sleeping with Ghosts, 2021
Wool rug

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

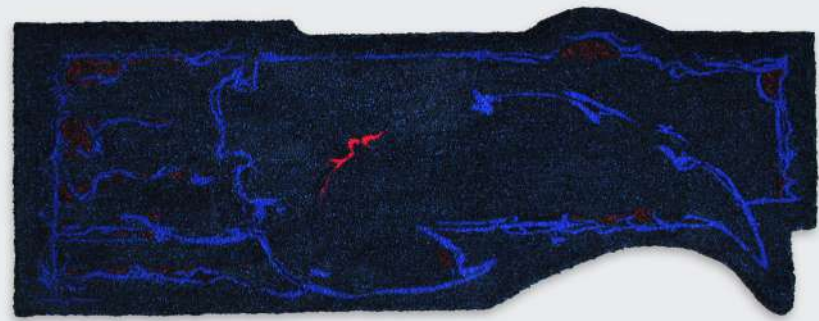
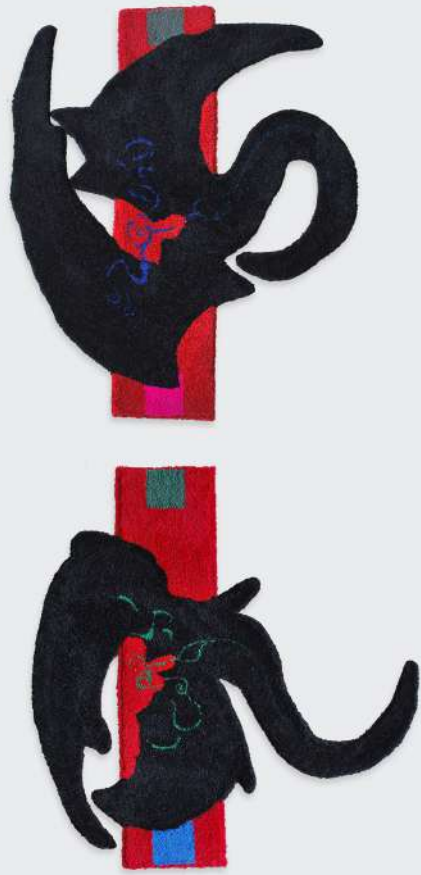
The carpet also has an evocative power. In his essay, *Les espaces autres*, for the catalogue of the significant exhibition *Decorum. Tapis et tapisseries d'artistes* (Musée d'Art moderne de Paris, 11 October 2013 - 9 February 2014), Alexandre Costanzo linked carpets to the concept of heterotopia developed 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."

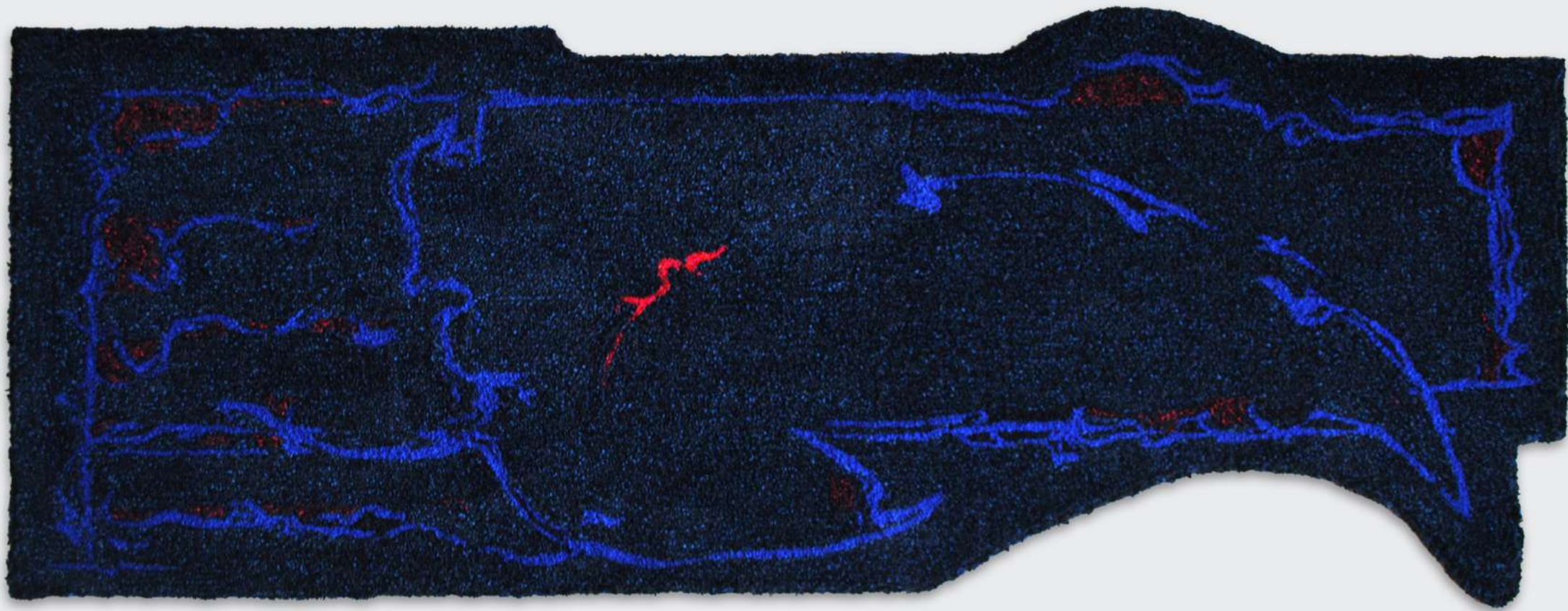
The idea applies particularly well to Lux Miranda's carpets, which are a proposal for a journey into an autonomous and encompassing space. In this respect, it is important to emphasize that while they can be hung on the wall to complete an all-encompassing experience, the artist's carpets are essentially 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



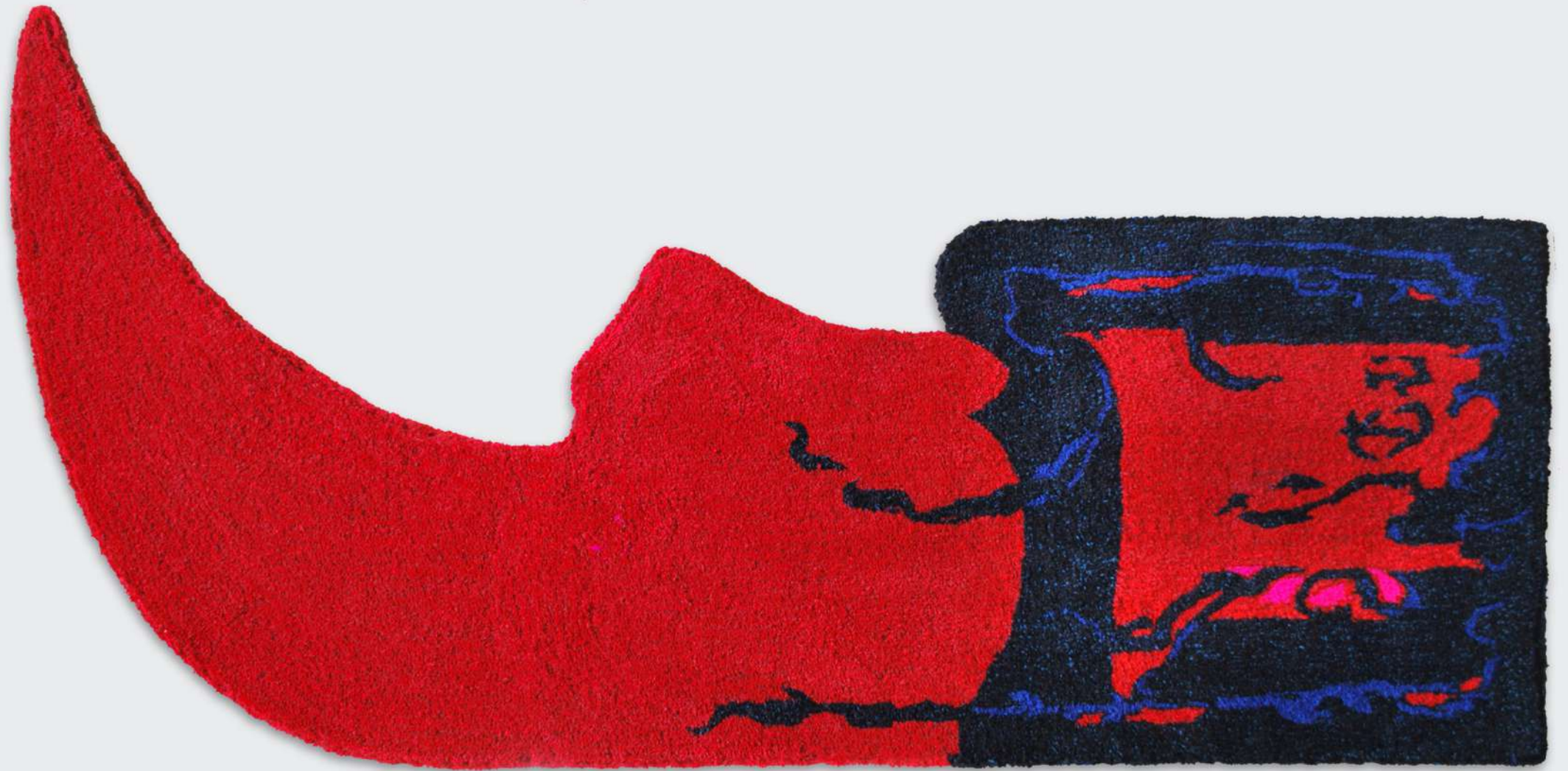




Lux Miranda
Night Nude, 2021
Wool rug



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 × 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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