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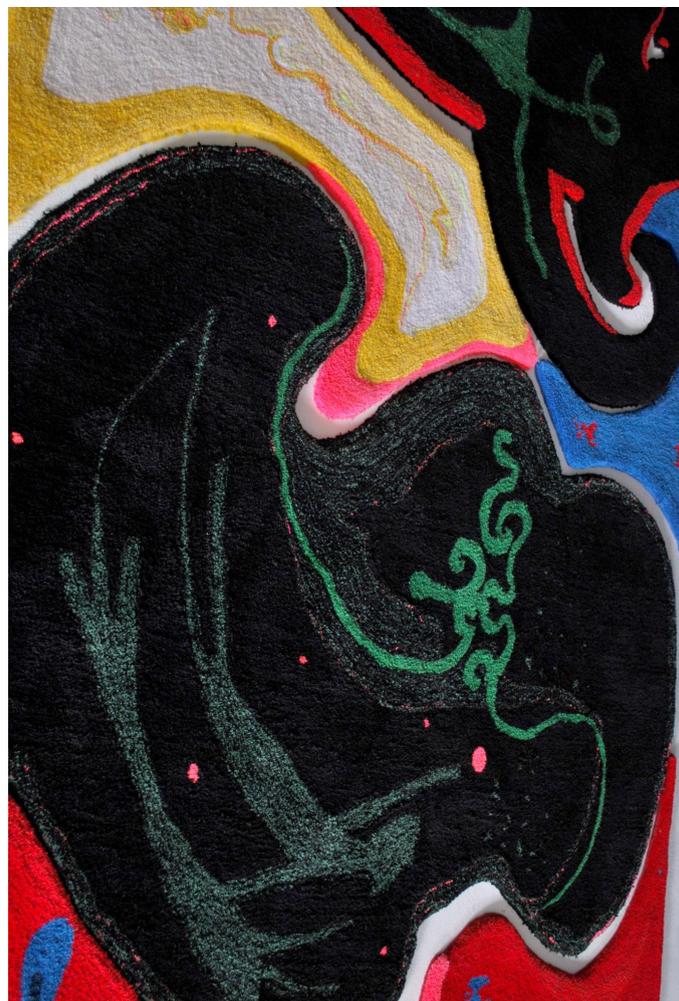
Lux Miranda — Sleeping With Ghosts

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"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.



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'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."

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 !

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