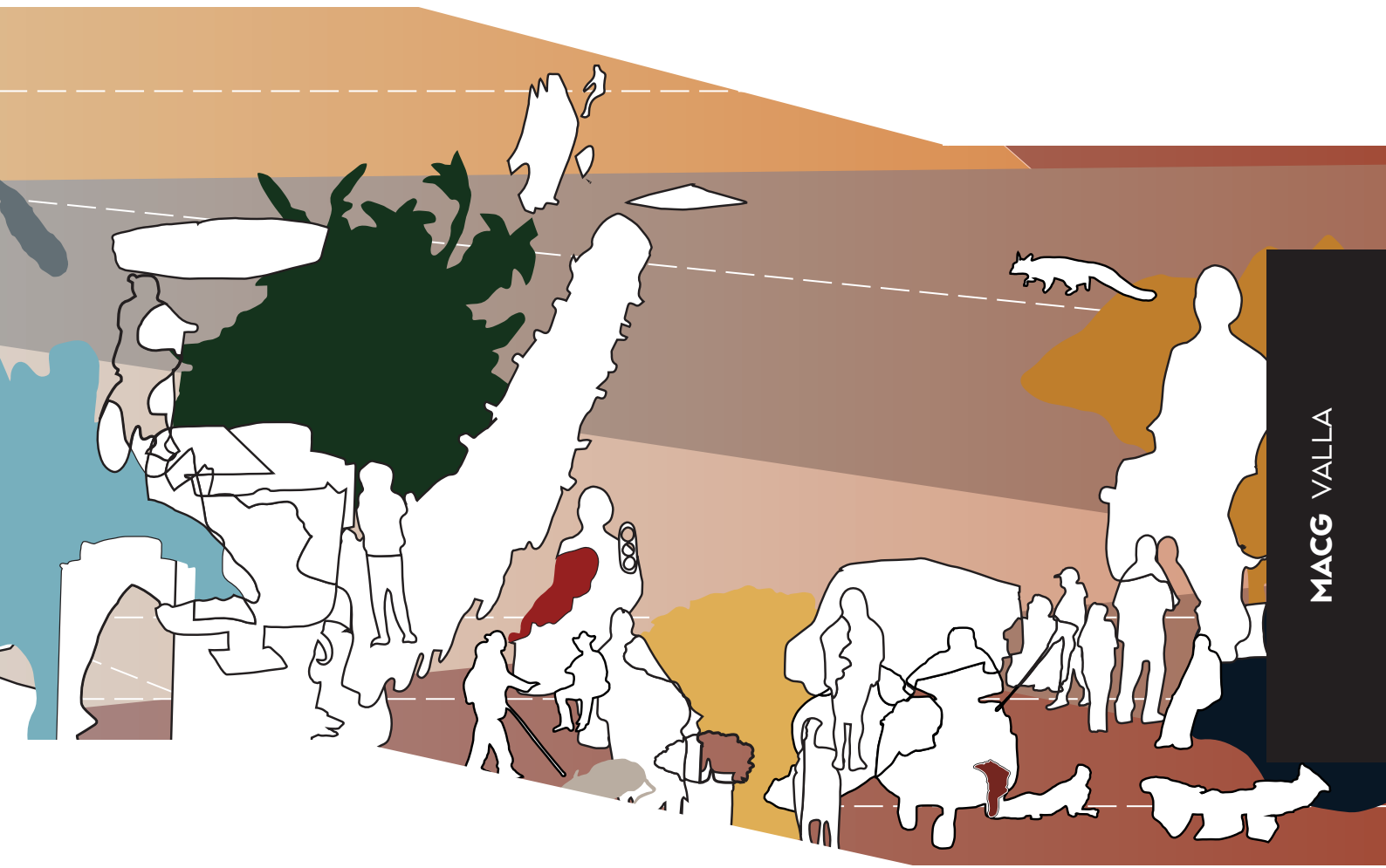


OF THE FORMS HIDDEN BEHIND THE STONES

CECILIA MIRANDA GÓMEZ

16 DEC 23
21 APR 24





CECILIA MIRANDA GÓMEZ OBSERVES A WORLD BUILT BY TERRITORIAL

layers and crossed by chromatic filters. Her practice combines an almost obsessive relationship with color—as a political and poetic device—and her interest in livable space, which encompasses not only its social and affective dimensions but also housing policies in different areas of the city. Her approach to the urban context begins with an abstraction and geometrization of the structures that compose it, creating imaginary urban representations.

Her research explores the creation of relations, those found within the walls of houses and on cities' streets; the links that can be generated between body and space, object and language. The topographic flow of the city and the established networks between its elements, have different influences on those who walk through it.

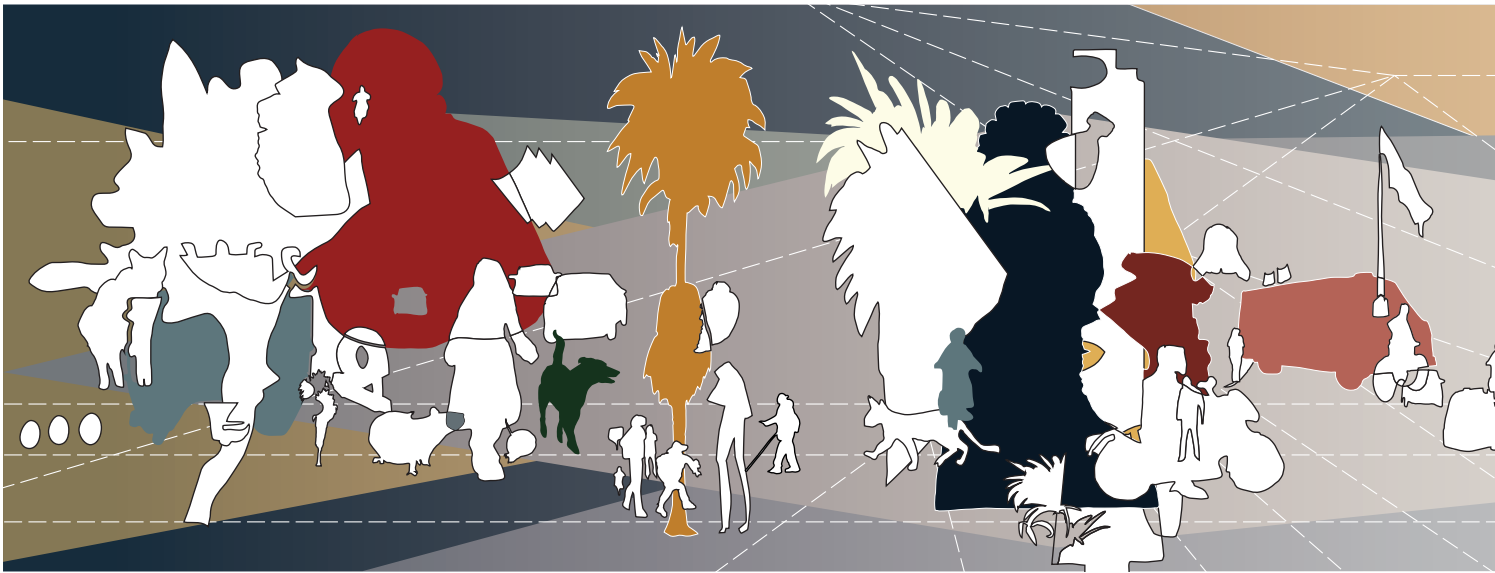
Thus *De las formas escondidas tras las piedras* [Of the Forms Hidden Behind the Stones] arises as an exercise that explores the immediate surroundings of the Museo de Arte Carrillo Gil. Cecilia Miranda has been documenting silhouettes of the city's landscape through aimless walks, which she now displays on the fence as a sewing pattern without instructions. The artist proposes a playful action: the observer is invited to recognize the traced figures, appealing to memory and imagination to reconstruct their relationship with this territory.

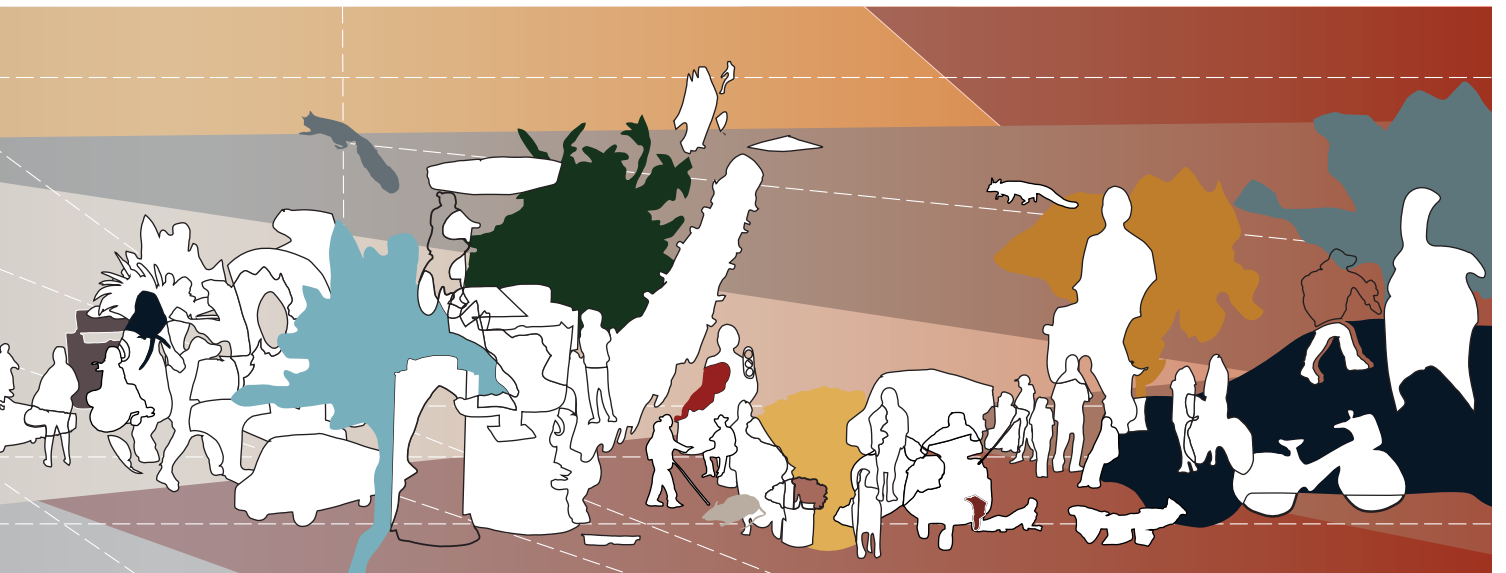
The project nods to the work of David Alfaro Siqueiros, retaking the compositional lines that the painter used to leave visible in his large-scale plastic exercises, as well as the chromatic palette used in the work *Formas policromadas (abstracción)* [Polychromatic Forms (Abstraction)], made in 1947, which is part of the MACG collection. This painting resorts to the construction of space through planes and volumes of color.

The result is an affective, useless, and rebellious map. It does not give the territory any dimension or precise orientation, nor does it draw a clear path to explain how to navigate it. Instead, it shows the various elements that compose it, the relationships that traverse it, and the subjectivities it contains.

Isabel Sonderéguer

VALLA





CECILIA MIRANDA GÓMEZ

De las formas escondidas tras las piedras
[Of the forms hidden behind the stones], 2023

Printing on vinyl

2.02 × 11.51 m

Courtesy of the artist

INTERIOR

CECILIA MIRANDA GÓMEZ

Orilla del mar / Luz alegre / Ácido
Pálido / Medio día / Luz alegre
Raíz / Señal / Suspiro
Destello / Nuevo día / Suspiro
Resplandor / Orilla del mar / Luz alegre
Éter / Ácido / Oriental
Acercamiento / Resplandor / Raíz
Optimista / Oriental / Destello
Ácido / Éter / Señal
Acercamiento / Optimista / Nuevo día
Nuevo día / Pálido / Orilla del mar
Medio día / Resplandor / Optimista
Suspiro / Destello / Gentil
Señal / Acercamiento / Pálido
Aglomerado / Éter / Medio día
From the series *Amaramarillo*, 2023
Comex vinyl paint on wood
30 x 20 cm
Courtesy of the artist

The obsessive relationship of Cecilia Miranda Gómez with color took shape a few years ago. While wandering through the northern outskirts of the city, she noticed entire neighborhoods with houses painted in the same color emerging among the hills. She then discovered the social programs that the Mexican paint brand COMEX maintains with state governments, giving facade paint to the residents. From this moment, a reflection started, regarding pigment as a political device that activates institutions, communities, and economies.

COMEX holds the monopoly on paint in Mexico, and it names all its Pantone colors as part of a marketing strategy. Using the names from its official catalog, Miranda Gómez has created various poems based on experimental literature through combinatorial exercises. In other words, she combines these specific titles in a way that allows poetry to be written with them.

Amaramarillo brings together this research and the personal relationship, in the midst of love and siege, that the artist maintains with the color yellow. Yellow, a contradictory color that throughout history has been associated with madness and dissent, but also with gold and the sun. Thus, this series is both a poetic essay and a chromatic display.

CECILIA MIRANDA GÓMEZ

Ejercicio de espaciamento [Spacing exercise], 2023
Wood
Variable measurements
Courtesy of the artist

In *Invisible Cities*, Italo Calvino takes the reader on an imaginary journey through various nonexistent cities, reflecting on the issues and subjectivities that can be provoked in modern urban environments, as well as their virtues and flaws. The cityscape thus functions as a space that allows reflection on humanity and society itself.

In 2018, while working in a woodworking workshop, the artist Cecilia Miranda Gómez began a series of sculptural exercises exploring the construction of cities and their topographic flows, created from scraps of wood that did not become objects. Similar to Calvino, she constructs imaginary cities through an exercise of abstraction and geometrization, suggesting them based on their most basic elements. In this way, she relates the individual experience of inhabiting spaces to the city as a social phenomenon.

OF THE FORMS HIDDEN BEHIND THE STONES

CECILIA MIRANDA GÓMEZ

Curatorship
Isabel Sonderéguer

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EXTERIOR
MACG ACTUAL | VALLA

Projects that explore the fence as a communicating membrane.
An echo appears in the museum lobby

Cover image:
Cecilia Miranda Gómez, *De las formas escondidas tras las piedras* [Of the Forms Hidden Behind the Stones], 2023. Courtesy of the artist

We appreciate the support of

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