

bitforms gallery



Amor Muñoz
Epistemologies of Touch

September 4–October 18, 2025

Opening reception: Saturday, September 6, 4–6 PM

In her first solo exhibition with bitforms gallery, Mexican artist Amor Muñoz presents nine research-based works that merge technology, craftsmanship, nature, and language with a sensorial and critical approach. Through her artistic practice, Muñoz crafts a poetry that gradually reveals itself to the viewer by activating the senses through an alternative form of knowledge: one that is intuitive, corporeal, communal, and situated.

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Opening reception: Saturday, September 6, 4–6 PM

Gallery hours: Tuesday–Saturday: 11 AM–6 PM

In her first solo exhibition with bitforms gallery, Mexican artist Amor Muñoz presents nine research-based works that merge technology, craftsmanship, nature, and language with a sensorial and critical approach. Through her artistic practice, Muñoz crafts a poetry that gradually reveals itself to the viewer by activating the senses through an alternative form of knowledge: one that is intuitive, corporeal, communal, and situated.

This exhibition showcases the result of nearly two decades of interdisciplinary exploration. Muñoz's work has addressed diverse themes including labor, technodiversity, coded poetics, the connections between form and sound, and posthumanist speculations through artificial intelligence and living matter. Her production articulates art as a social, participatory, and reflective instrument, committed to territories and communities. This positioning is no coincidence as Muñoz studied law before dedicating herself fully to art. The artist grew up in Ecatepec, a city contextualized by profound social inequalities and environmental issues. These experiences shape a critical and sensitive perspective, which imbues Muñoz's work with an awareness of the body, the social and natural environment, and collective memory.

Epistemologies of Touch invites viewers to read the unwritten and to listen to that which lacks a human voice. Technology, far from being cold or distant, becomes a sensitive material here: soft, intimate, and close. Textiles sing, walls codify, water expresses itself, corn speaks in a sonorous body, and the handmade is dignified. At the heart of this artistic practice lies perhaps an essential question: what will the knowledge of the future be like? Perhaps it is not about knowing more, but about doing better, with respect for the land and its languages.

Coded Borders and Coded Fingers (2019 and 2025)

In these works, the public interacts with murals—textiles in the form of mathematical knots and painted wooden sticks that delineate the Mexico–USA border—that contain messages in binary code. Through a printed card with a binary alphabet, it is possible to decipher the content of the secret message Muñoz develops, thus establishing a bridge between matter and digital language. The artist employs “analog/artisanal” technologies that refer to memory systems, coding, and data processing, evoking a digital aesthetic from a manual perspective.

In works such as *Score* and *Oracle*, Muñoz shows us how to use textiles as a creative act. She sees weaving as a powerful catalyst to explore multiple possibilities: something that goes beyond the anthropological memory with which textiles are usually associated. Her work breaks with this representation to expand from the two-dimensional or static to metaphor, transcending the limits of functionality to create interactive, social, and technological memory—an extension of the body and the senses.

Oracle (2024) is an interactive sound textile installation that explores the language of the non-human. A set of textile antennas, crafted using a wrapped knot technique and integrated with electronic elements, are activated by the public, emitting alien voices and sounds of bodies of water collected by the artist from various parts of the world (rivers, waterfalls, the sea, rain, etc.). These sounds were converted into spectrograms and processed by artificial intelligence to generate a speculative alien language: the language of water. *Oracle* proposes a sensorial and symbolic connection with that which cannot speak, but is present. Water screams that it is there, that it is part of the world we live in.

Macramé Finger (2025)

This series of sound sculptures pays homage to the hand, both as a tool of knowledge and creation and as an ancient technological device. These sculptures, in the form of knotted fingers, transmit a musical composition on four channels through augmented reality (using mobile devices and wireless headphones). Each sculpture is accompanied by a macramé pattern woven using motion-capture gloves to generate data for sound pieces. This translation process was carried out in collaboration with Mexican composer Pablo Silva.

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The hand is an essential part of the body that allows us to perform complex tasks, perceive the world around us, and transmit and express emotions. It is also fundamental to the development of the human brain. With this work, the artist reminds us of this by exposing her own hands, thus activating our creative imagination.

Scores (2024) are part of the *Notes and Folds* series, works that link form and sound, matter and code. Their handmade textile patterns function as a score played on a music box with a small crank that the audience moves to hear handcrafted music. The pleated textile pattern, handmade by the artist herself, is transformed into a sonic experience thanks to a punched card that allows the music box to play with the pattern, similar to player pianos or mechanical looms. Inspired by *Patterns* by Morton Feldman and composer Conlon Nancarrow—whom Muñoz studied after living in his home studio for several years—this work reinterprets sound creation as an artisanal and technological act.

Cyborg Corn (2025)

This 4-channel sound installation is activated through augmented reality as a shamanic ritual, using a popcorn necklace (a pre-Columbian ceremonial adornment associated with flowering). It takes us through a sonic fabric that combines birdsong and the buzzing of bees with Morse code sounds and electromagnetic waves, using cell phone software and the presence of an amplified kernel of corn. The design encourages viewers to hold their phone at heart level, the most effective way to activate the sound installation.

The piece rethinks the boundaries between the organic and the artificial, and between the ancestral and the technological. Muñoz highlights the vital importance of corn in the worldview of Indigenous peoples in Latin America while denouncing the threat that genetically modified corn poses not only to biodiversity but also to culture itself, which is also the heart of our existence.

In times dominated by technological acceleration, Amor Muñoz's work positions itself as a poetic and political practice that proposes a reconfiguration of the relationships between the body, knowledge, nature, and technology. Her work is not only perceived, touched, or heard: it is decoded, interpreted, and intuited. From textile threads to coded circuits, Muñoz explores possible worlds that connect the ancestral with the contemporary, the human with the nonhuman, memory with the imagination.

Text written by Mónica Benítez Dávila.

Translated from Spanish by Amor Muñoz.

*

Amor Muñoz (Mexico, b. 1979) has been a member of the National System of Art Creators in Mexico. She has been an artist-in-residence at La Becque Résidence d'Artistes (Switzerland), Bauhaus Dessau (Germany), Google Arts & Culture (France), among others. Her work has been exhibited in museums and biennials such as Barbican Centre (UK); 21 Haus, Belvedere (Austria); San Francisco Museum of Modern Art, SFMOMA (USA); MUAC Museum (Mexico); Heritage, Arts and Textiles Center (Hong Kong); National Art Center, Tokyo (Japan); G Nanjing Museum (China); Lentos Museum (Austria); Havana Biennial (Cuba); Belgrade Museum of Contemporary Art (Serbia); and the Cuenca Biennial (Ecuador).

Her work has received awards and recognition from the CIFO–Ars Electronica Awards, the Japan Media Arts Festival, the Cuenca Biennial, the Prix Ars Electronica, and *Mentes QUO + Discovery Channel*. Her work is included in collections such as Kadist, SFMOMA, Bauhaus Dessau, Ella Fontanals-Cisneros Collection, CIFO, the Utah Museum of Contemporary Art, and the Carrillo Gil Museum.

Mónica Fca. Benítez Dávila studied physics at UNAM, Mexico, and earned a PhD in Science and Culture from the Autonomous University of Madrid, Spain. She was head of research at the Museo Universitario del Chopo (Museum of Chopo) at UNAM. She is currently a full-time professor and researcher at the Autonomous Metropolitan University, Lerma Unit. She is part of the research area of Studies in Art, Science, and Technology and is a member of the National System of Researchers.

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Amor Muñoz

\$ 15,000.00

Coded Fingers I, 2025

Cotton fiber, wrapped cotton threads, binary alphabet
postcard, 3D print, resin, automotive paint

5 7/8 x 9 x 17 3/8 in / 15 x 23 x 44 cm



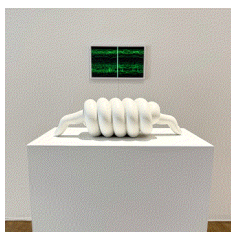
Amor Muñoz

\$ 10,000.00

Cyborg Corn, 2025

Metal tripod, 3D printed PLA plastic, four-channel
augmented reality sound sculpture, headphones

51 1/8 x 15 3/4 x 15 3/4 in / 130 x 40 x 40 cm



Amor Muñoz

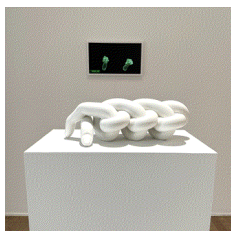
\$ 14,000.00

Knot V, 2025

3D print, resin, automotive paint, video (color, silent),
augmented reality four-channel sound sculpture

5 7/8 x 9 x 16 1/2 in / 15 x 23 x 42 cm

Edition 1 of 3, 1 AP



Amor Muñoz

\$ 14,000.00

Knot III, 2025

3D print, resin, automotive paint, video (color, sound),
screen, four-channel augmented reality sound sculpture,
headphones

5 7/8 x 9 x 16 1/2 in / 15 x 23 x 42 cm

Edition 1 of 3, 1 AP



Amor Muñoz

\$ 14,000.00

Knot I, 2025

3D print, resin, automotive paint, video (color, sound),
screen, four-channel augmented reality sound sculpture,
headphones

5 7/8 x 9 x 16 1/2 in / 14.9 x 22.9 x 42 cm

Edition 1 of 3, 1 AP

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Amor Muñoz

\$ 25,000.00

Oracle (grey five antenna), 2023

Interactive textiles, cotton threads, electronics, in seven parts

63 x 5 7/8 x 5 7/8 in / 160 x 14.9 x 14.9 cm, each

Programming: Pabel Lerma

Edition 2 of 2, 1 AP



Amor Muñoz

\$ 15,000.00

Score - Blue-gray Waves, 2024

Pleated fabric and music box with punched card

From the series Notes and Folds

43 1/4 x 35 1/2 in / 109.9 x 89.9 cm



Amor Muñoz

\$ 15,000.00

Score - Mauve Bones, 2024

Pleated fabric and music box with punched card

35 3/8 x 43 1/4 in / 90 x 110 cm



Amor Muñoz

\$ 10,000.00

Coded Borders 2 (Tactile Memory), 2024

Wood strips, acrylic paint

78 3/4 x 118 1/8 in / 200 x 300 cm

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Amor Muñoz

Coded Fingers I, 2025

Cotton fiber, wrapped cotton threads, binary alphabet postcard, 3D print, resin, automotive paint

5 7/8 x 9 x 17 3/8 in / 15 x 23 x 44 cm

\$ 15,000.00

Description

This textile work incorporates mathematical weavings that contain a message in binary code. Through a printed card with a binary alphabet, viewers can decipher the content of Muñoz's secret message, thus establishing a bridge between craft and digital language. The artist employs "analog/artisanal" technologies that refer to memory systems, coding, and data processing, evoking a digital aesthetic from a manual perspective.

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Amor Muñoz

Cyborg Corn, 2025

Metal tripod, 3D printed PLA plastic, four-channel augmented reality sound sculpture, headphones

51 1/8 x 15 3/4 x 15 3/4 in / 130 x 40 x 40 cm

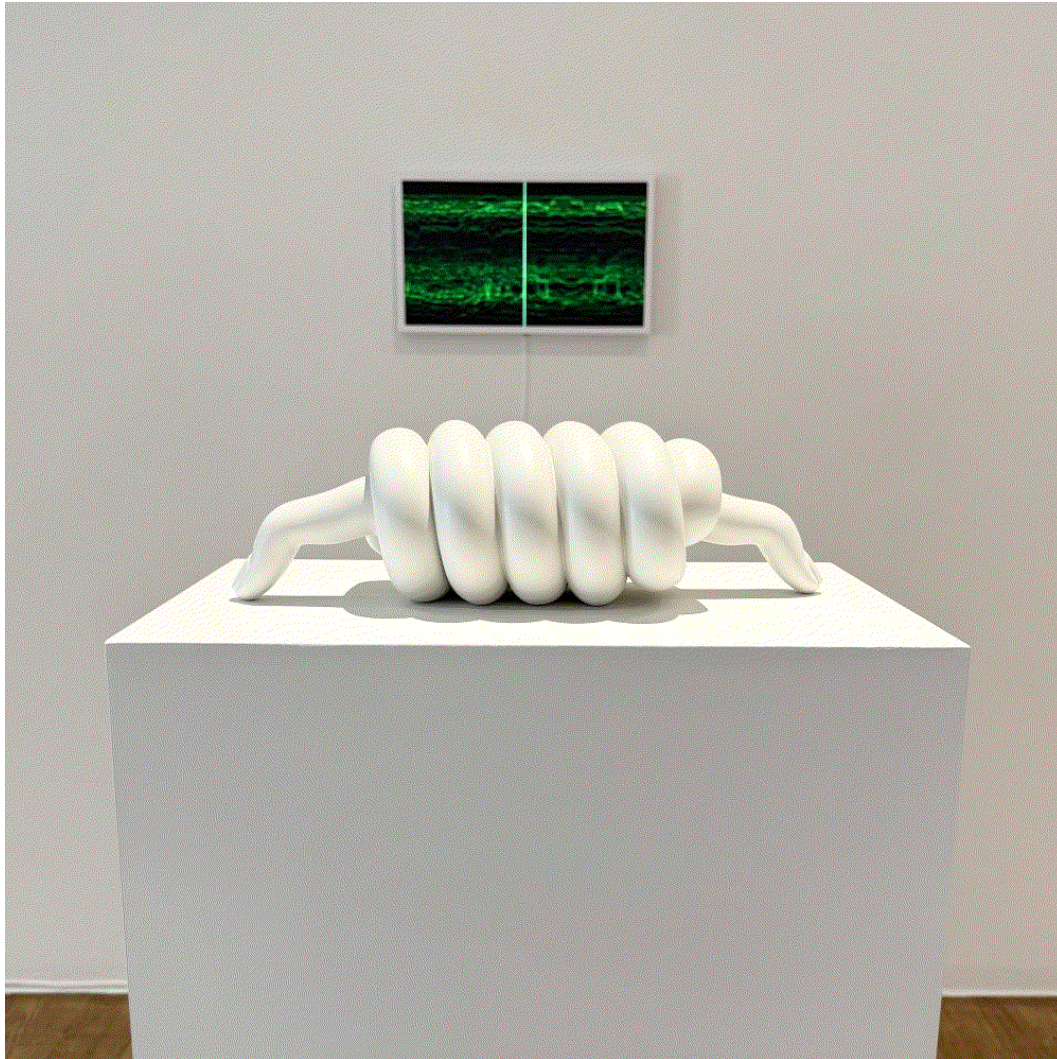
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Description

This 4-channel sound installation is activated through augmented reality as a shamanic ritual, using a popcorn necklace (a pre-Columbian ceremonial adornment associated with flowering). It takes us through a sonic fabric that combines birdsong and the buzzing of bees with Morse code sounds and electromagnetic waves, using cell phone software and the presence of an amplified kernel of corn. The design encourages viewers to hold their phone at heart level, the most effective way to activate the sound installation.

Cyborg Corn rethinks the boundaries between the organic and the artificial, and between the ancestral and the technological. Muñoz highlights the vital importance of corn in the worldview of Indigenous peoples in Latin America while denouncing the threat that genetically modified corn poses not only to biodiversity but also to culture itself, which is also the heart of our existence.

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Amor Muñoz

Knot V, 2025

3D print, resin, automotive paint, video (color, silent), augmented reality four-channel sound sculpture

5 7/8 x 9 x 16 1/2 in / 15 x 23 x 42 cm

Edition 1 of 3, 1 AP

\$ 14,000.00

Description

The *Macrame Finger* series pays homage to the hand, both as a tool of knowledge and creation and as an ancient technological device. These sculptures, in the form of knotted fingers, transmit a musical composition on four channels through augmented reality (using mobile devices and wireless headphones). Each sculpture is accompanied by a macramé pattern woven using motion-capture gloves to generate data for sound pieces. This translation process was carried out in collaboration with Mexican composer Pablo Silva.

The hand is an essential part of the body that allows us to perform complex tasks, perceive the world around us, and transmit and express emotions. It is also fundamental to the development of the human brain. With this work, the artist reminds us of this by exposing her own hands, thus activating our creative imagination.

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Amor Muñoz

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3D print, resin, automotive paint, video (color, sound), screen, four-channel augmented reality sound sculpture, headphones

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Edition 1 of 3, 1 AP

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Description

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Oracle (grey five antenna), 2023

Interactive textiles, cotton threads, electronics, in seven parts

63 x 5 7/8 x 5 7/8 in / 160 x 14.9 x 14.9 cm, each

Programming: Pabel Lerma

Edition 2 of 2, 1 AP

\$ 25,000.00

Video documentation

<https://vimeo.com/913083768>

Description

Oracle is an interactive sound installation that explores relationships with the non-human and other forms of language. A series of electronic and textile antennas are activated by the touch of the public, to give voice to different bodies of water. For several years, the artist has been recording sounds of water in different parts of the world (rivers, waterfalls, sea, rain, etc.) to obtain a series of spectrograms that are processed by artificial intelligence to obtain words and letters that result in an alien language, the occult language of water.

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Amor Muñoz

Score - Blue-gray Waves, 2024

Pleated fabric and music box with punched card

From the series Notes and Folds

43 1/4 x 35 1/2 in / 109.9 x 89.9 cm

\$ 15,000.00

Description

The *Notes and Folds* series consists of framed, pleated textiles whose patterns are translated into a musical score. The work aims to create a connection between sound and form, programming and handcraft. Each sound sculpture is mapped and translated into different musical patterns. An accompanying music box is built into each frame, revealing the work's musical coding.

Video documentation

<https://vimeo.com/913083627>

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Amor Muñoz

Score - Mauve Bones, 2024

Pleated fabric and music box with punched card

35 3/8 x 43 1/4 in / 90 x 110 cm

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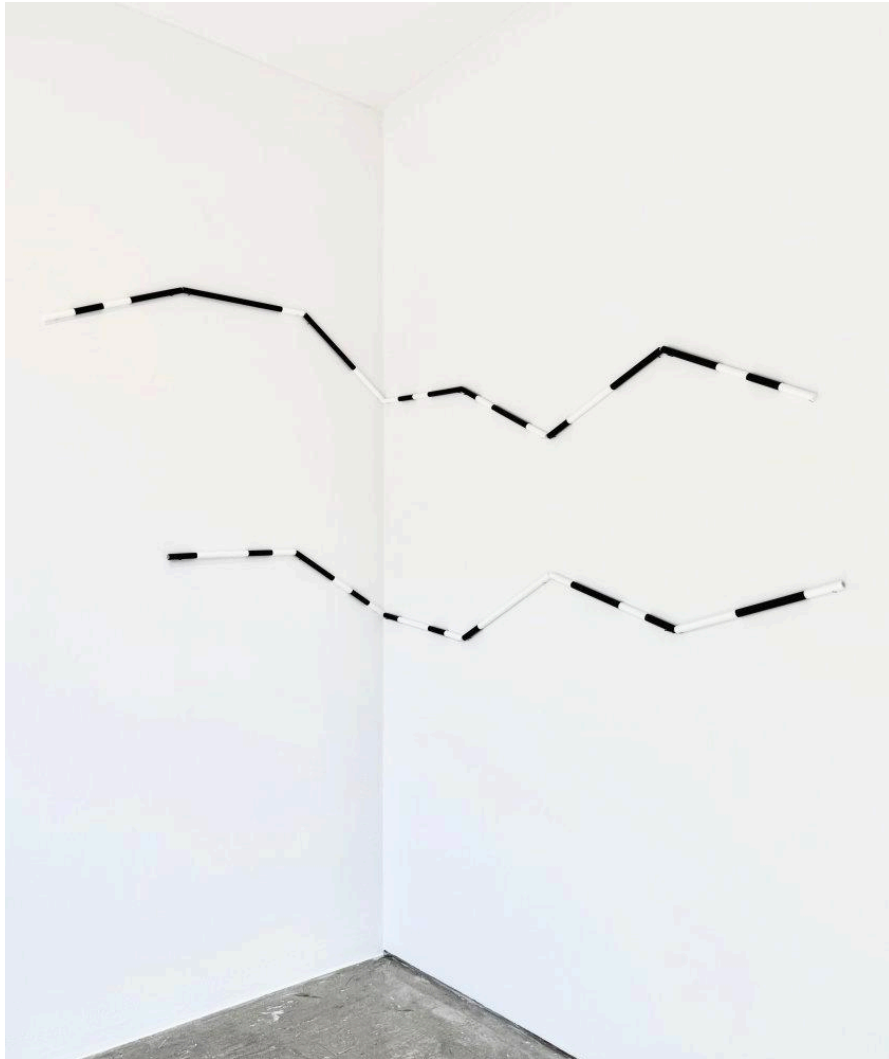
Description

The project is inspired by Ada Lovelace's work who related automat computational programming to music, as well as by the practices of two twentieth century composers: Morton Feldman, who based several of his compositional techniques in asymmetrical patterns of Middle East rugs (i.e. Coptic Light for orchestra) and Conlon Nancarrow, with complex compositions for player pianos that connect the artisan's work to programming when codifying their music with perforations done by hand on paper rolls.

Video documentation

<https://vimeo.com/913083627>

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Amor Muñoz

Coded Borders 2 (Tactile Memory), 2024

Wood strips, acrylic paint

78 3/4 x 118 1/8 in / 200 x 300 cm

\$ 10,000.00

Description

Muñoz crafts poetry that gradually reveals itself to the viewer by activating the senses through an alternative form of knowledge. In *Coded Borders*, the artist invites the public to engage with hidden messages embedded in binary code. Blending analog techniques with craft-based technology, Muñoz paints wooden sculptures in black and white pigment, forming coded patterns that contain secret messages. Viewers can decode these messages using a printed card featuring a binary alphabet, transforming the act of looking into an interactive and sensory experience of discovery.