



ODILE

Metamorphic Threshold

TXEMA MUÑOZ

Transformation is not represented

It takes place

A POINT OF DEPARTURE

Before the Image

The works presented in *Odile — Metamorphic Threshold* situate themselves at the intersection of image, object, and process. They do not offer a representation of transformation. They articulate a space in which transformation becomes perceptible as a condition.

At the centre of the project, the figure of Odile operates less as a character than as a conceptual anchor. It allows the artist to explore a set of tensions related to the body: its exposure, its instability, and its capacity to register material change. The interventions to which this figure is subjected — including combustion, alteration, and reconfiguration — do not aim at destruction, but at the redefinition of its limits.

The works resist a fixed reading. They do not resolve into a stable image, nor do they fully withdraw into abstraction.

They maintain a state of suspension in which the viewer is invited to navigate between recognition and uncertainty.

The notion of threshold is particularly relevant here. It refers not only to a moment of transition, but to a sustained condition in which form is continuously negotiated. What is at stake is not the passage from one state to another, but the persistence of an intermediate zone where categories remain open.

Through a careful balance between control and contingency, the artist constructs a body of work that foregrounds process without abandoning form. The resulting images and objects retain the traces of their own making, inviting the viewer to consider transformation not as a spectacle, but as an underlying structure.

In *Odile — Metamorphic Threshold*, the work does not illustrate change; it inhabits it.

Émilie Kuczynska-Vigalondo

Curator



First Gesture

Petroglyph – approx. 75 × 110 × 40 mm

The sign is not a representation. It is an action.
Inscribed in stone, it does not describe a body; it affirms a presence.

The surface does not receive an image, but records a gesture.

Before form, there is incision.

Before image, there is contact.

INTERVAL OF BECOMING

Odile does not appear as a figure, but as a state



In *Interval of Becoming*, the image holds itself in suspension. Nothing has fully happened, yet nothing remains unchanged.

What is visible is not transformation, but its imminence.



Odile Solemnly Awaiting Her Transformation



Odile's Burning Thoughts

The threshold dissolves.

There is no outside anymore.
Becoming has already begun to take form.

Series of 4 digital photograph on aluminium, 40 × 40 cm

The interval does not resolve. It persists as trace.

The transformation does not arrive.
It is held.

The visible signs begin to withdraw.
There is no clear moment of change.
Form absorbs its own alteration.

Nothing is announced anymore.
Becoming has already begun to reorganize itself.

Form holds what cannot be undone...

ASH BECOMING FORM

The process recedes — form begins.



Metamorphic Reconfiguration

Digitally transformed image on aluminium, 50 × 70 cm



Form no emerges.
It remains.

Odile After the Fire I



No transition.
Only presence.

Odile After the Fire III



Odile After the Fire II

*Digitally transformed images on aluminium
40 × 40 cm / 40 × 40 cm / 50 × 70 cm*

A Reflection

*I do not see a character, but a presence that compels me to take a position.
I am not interested in illustrating a woman burning;
I am interested in understanding what it means
to burn today and remain standing.*

*Fire appears because transformation is never clean. The myth of the Phoenix
accompanies me as a metaphor, but I am not interested in the epic of perfect rebirth.
I am interested in the ash. What remains attached.
The memory that does not disappear even as the body changes.*

*The woman of the twenty-first century does not rise intact;
she rebuilds herself from remnants, contradictions, and visible scars.*

*I have chosen to strip her of her arms. Not as absence, but as concentration.
Arms expand, gesture, execute.
Without them, energy does not disperse: it gathers.*

She remains. She becomes an axis.

*When I work on this figure,
I am also speaking about my position toward the female body as a male artist.
Not as an icon or a victim, but as a complex territory, crossed by real tensions.*

*I am interested in that point where fragility and resistance do not exclude one
another, where the wound is not weakness but inscription.*

*Incombustible? I do not believe in invulnerability.
Incombustible, perhaps, because even as she passes through fire she preserves her
center.
Because strength does not lie in action, but in concentration.*

*Odile is the woman who moves through fire without promising purity.
The one who does not need to divide herself into black and white.*

The one who accepts combustion as part of her vital process.

Between fire and memory, what remains is not form.

It is the core.

ODILE, BETWEEN FIRE AND MEMORY

The body does not return from fire unchanged

In Odile, the body appears altered by combustion and exposure. Its surface bears the traces of a process that has displaced its original condition without fully dissolving it.

The burnt skin does not erase the figure; it shifts the way it is perceived. The form remains, but no longer intact — held between erosion and persistence.

What stands before us is neither a stable image nor a ruined object, but a body sustained in tension: a presence marked, yet unresolved.



Odile – *Mixed media installation*

OUT OF BOUNDS

The limit remains — but it no longer holds



Out of Bounds – *Mixed media installation*

A frame is never neutral.
It defines jurisdiction.

Out of Bounds questions that jurisdiction.
The body does not rupture the boundary; it renders it insufficient.

This gesture is not an escape; it is a redefinition of space.
To exceed a limit is not aggression; it is recalibration.

What was meant to contain becomes provisional.
What was considered inside reveals itself as constructed.

The metamorphic woman does not ask for permission to expand.
She alters the perimeter by inhabiting it differently.

*The boundary remains visible
— but it no longer governs.*

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txemamunoz.art

@txemart

