



**Miguel  
Cinta Robles**  
01 Portfolio

**Selected works  
and projects**  
2024\_eng.



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# Domingo de cerro

[+ info](#)

(2020- ongoing)

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is a project dedicated to managing walks, workshops, and activations in the mountains of Oaxaca and other states of the republic. These walks seek to integrate the fields of biology, ecology, and the arts with the affections and political contexts of the territories. Workshops and actions have taken place in the mountains and volcanoes of Milpa Alta, Tlalixtac de Cabrera, Tepetzotlán, Ecatepec, Monte Albán, as well as collaborations with the Carrillo Gil Art Museum, the Anahuacalli Museum, Hacer Noche (MACBA Barcelona) the Ethnobotanical Garden of Oaxaca and the Autonomous University of Oaxaca (UABJO).





# Terreno Familiar

[+ info](#)

(2019- ongoing)

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Terreno Familiar aims to merge pedagogy, agriculture, and various eco-technologies in a community space located in Tlalixtac de Cabrera, Oaxaca. The land spans 1600 m<sup>2</sup> and features a garden for seed and vegetable production, areas dedicated to composting and solid waste management, a kitchen, and a classroom for workshops and educational gatherings. We start from the notion of family, not as a blood or kinship system, but as a mechanism for expanded cooperation and community organization that seeks to provide a home for activities focused on regenerative agriculture, arts, earth construction, and food sovereignty.



# <sup>1</sup> Construction devices for dystopian futures and present <sup>2</sup> Other economic models to collaborate with territories

(2024)



Adobe, agricultural soil, contaminated river water, herbal mixture, series of 3 photographs, wooden packaging.

Installation View Material  
Art Fair 2024 Booth P04  
Yutindudi





## 01 On Symbolic Extractivism

What meaning lies in the commercialization of land and water from a contaminated area, beyond its conceptual implications within the context of a contemporary art fair? One proposal is to envision an economic model that incorporates the river as a participant capable of benefiting from its representation in the development and commercialization of such projects. I suggest allocating a percentage of the proceeds from the sale of each piece towards funding projects and educational initiatives focusing on dry toilets, bio-filters, rainwater harvesting, and other direct interventions aimed at restoring our relationship with the waters of the central valleys of Oaxaca, particularly along the banks of the Atoyac and the Salado River.

Traditionally, adobe is comprised of two fundamental elements: water and earth. Typically, these materials are sourced from the very land on which a home is to be built—a place where one grows, cultivates, and resides. How then do we construct in a wounded landscape?

To accompany this piece, Zyanya Trujillo Gallegos prepared a herbal tea recipe with plants from the Terreno Familiar agroecological garden, to integrate into each adobe and/or take. The recipe consists of 20g of Cedron, 20g of Rosemary, 20g of Lemongrass, 8g of Calendula, 7g of Lavender, 5g of Rue (do not add in case of pregnancy), 10g of Marjoram, and 10g of Bougainvillea. This blend of herbs aims to offer a sensory experience that connects individuals with the natural environment while promoting well-being and healing.

# Serie A\_Garden Drawings

(2024)

“A series of drawings and metallic dispositives are employed to imagine an interconnected ecosystem, delving into minute details reminiscent of those observed through a microscope. Rather than attempting to depict a grand landscape, my interest lies in contemplating the metaphorical representation and organization of a garden or planting area, employing it as a drawing and tracing methodology. These symbols visualize lines and their interconnections, resembling a multitude of herbs or microorganisms spreading across a surface, aiming to emulate the intricate relationships found within a forest.”

(La curvatura de  
la espalda) Steel,  
paper, graphite,  
minerals



Installation View  
Material Art Fair  
2024 Booth A24  
PEANA



01 (Enchantments for planting areas vol 2) Plate 3  
polished sheet, steel,  
acid etching with herbs  
2024

02 Installation View  
Garden Drawings.  
Steel, "bejuco" wood,  
mineral, drawings  
2024



The metal plates contain a series of incantations and symbols engraved with a formula of acid and herbs. The function of these objects is to be integrated into agricultural plots or spaces in an attempt to attract water, repel or direct energies and accompany ritual processes within the planting cycles. These pieces are part of a series where I investigate the western history of the design of gardens and public spaces and how this has been weaving the way we interact with nature.

# Writing device to craft love letters

[+ info](#)

2023- Cape Town/South Africa- A4 Arts Foundation

Red cedarwood, water from a specific river, encapsulated flower and paper made from Toloache (Datura Stramonium), bottle with accompanying potion and dried seed capsules



-Intended for the composition of love letters, Robles' moveable writing bureau extends reflections on the folklore surrounding a single plant: Datura stramonium in Latin, Toloache in Spanish, Jimsonweed in English. The plant is present in all its parts and expressions: seed pod, flower, leafing stem, root - its respective phases held in discrete cedarwood drawers.





To the artist, the bureau is a vessel of “essences and energies” with which to guide the writing of letters. Included in the drawers are sheets of paper made from pulped Toloache and pressed flowers - picked on a full moon when their scent is most pungent - a bottle with water from a river infused with roots and seeds, and preserved specimens of a pod. Made in conversation with healers, the work was formed, the artist suggests, by intuition, divination, and magic. Western scientific formulations, disregarding myth and mystery, classify the plant as simply toxic. As the artist writes:

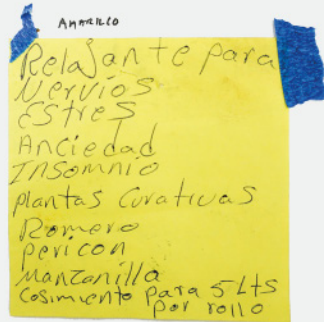
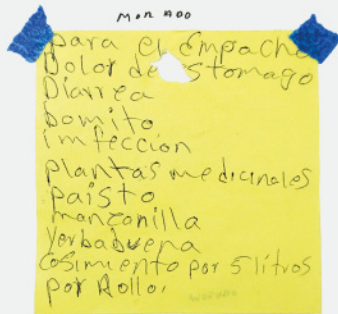
“Toloache could help us reshape and challenge our perceptions regarding the historical mistreatment and persecution of women and indigenous groups for their practice and preservation of profound knowledge and connections with sacred plants. Throughout history, Western thought has stigmatised, persecuted, and punished these relationships through witch hunts, genocides, scientific control, and suppression. The taxonomic classification of these plants has reduced their wisdom to mere commodities within the pharmaceutical industry or relegated them to myths or ethnographic tales. “

# Horno VI

2023 - Museo Casa Diego Rivera - Colección Femsá - FIC 51 - GT0







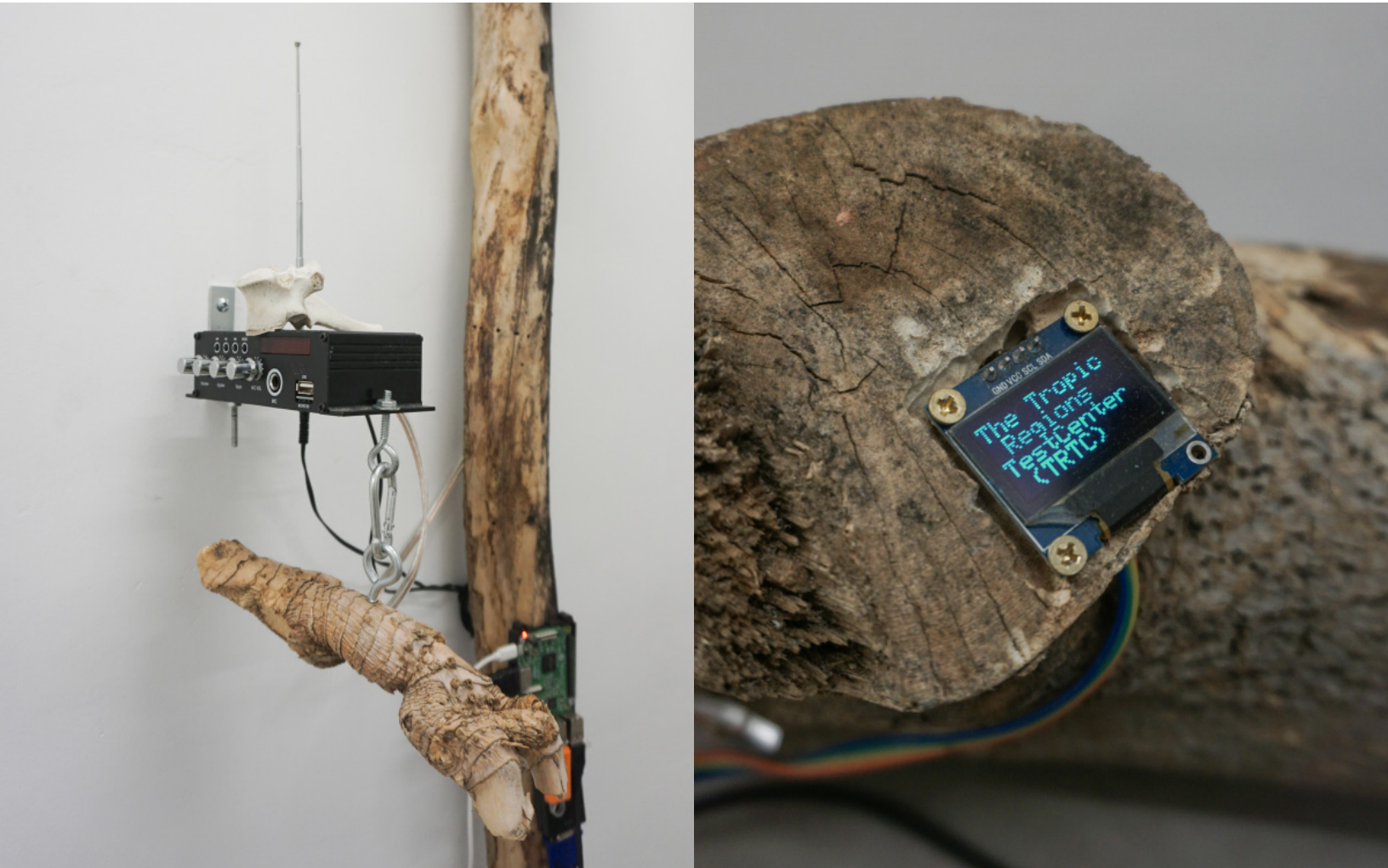
A hike around the hills near the Diego Rivera House Museum in downtown Guanajuato inspired a landscape design for the base of a stove. Utilizing relief and contour lines, along with local minerals, soil, and vegetation, the design aimed to blend with the surrounding environment. The stove was repurposed for creating healing liquids like soups and teas. Collaborating with curanderas Gloria and Paulina García Hernández from Hidalgo market, a recipe book and medicinal herb bundles were developed. Horno VI aspires to transcend the conventional notion of a kitchen, transforming it from a confined 'inside' space to one intertwined with the broader territory and materials of our environment, challenging the binary distinction between 'inside' and 'outside' in culinary practices and our connection with nature.

# Prototype 1.0\_A (Forest Vision Technologies)

(2023 - ongoing)







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Notes on the representation of the forest and its instrumentalization as a mechanism of oppression, surveillance, and power for the development of military technologies.

The project explores the persistent presence of the United States in the Caribbean region following the handover and signing of the Panama Canal treaties. Instead of diminishing, this presence underwent a transition, expansion, and concealment within numerous scientific research centers dispersed throughout the jungles, forests, and ecosystems of the so-called “tropical regions.”

# Catalysts and spells for planting zones No. 1

Donkey vertebra, ahuehuete vine, steel, reed  
rhizome, clay, bamboo, drawing, acrylic (2023)







-Part of a residency at Pocoapoco in Oaxaca. The result of a study of how “the natural” has been historicized and instrumentalized as a device for the control and representation of beauty in Europe through the design of gardens and their flora.

Garden: borrowed (15th century) from French jart ‘orchard’ from Germanic \*gard ‘enclosed, surrounded by a fence’ Close to the English garden, almost guard (to care for, contain, control).

# Margarita Robles Collection

[+ info](#)

Solo Show, Museo de Arte Carrillo Gil (CDMX),  
2022.

**Collection**

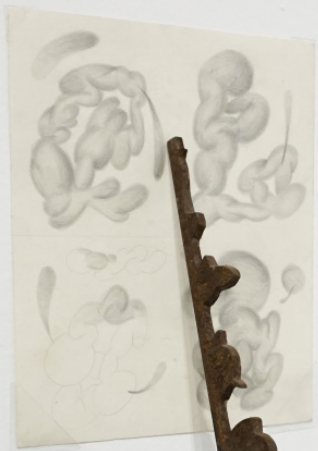






“ The collection aims to emphasize the fictional character of all knowledge construction, especially that which is built from historical scientific characters romanticized as “botanical explorers”. Mostly European and North American figures, who appear in Oaxaca -and in many other localities of the global south- to discover, name, classify and later historicize, institutionalize, and frequently commercialize the fruits of their explorations. In the face of these botanical collections motivated by extractivism. The collection - named after Miguel’s grandmother and mother, confronts violent collecting with objects created from the affectionate and loving walk through diverse mountains and landscapes. Formed from taking and preserving with delicacy, based on the principles of asking permission, borrowing and collecting with care.”

-Gaby Cepeda





# How to remember a forest

[+ info](#)

Observations and notes on the system, life and distribution of mosses in cold and humid climates in southern Switzerland. Research, Virreina.space, (Colombia-Switzerland), 2023.



During December 2022 and January 2023, I made about 40 hikes in the mountains and valleys of southern Switzerland. “How to Remember a Forest” is part of a process of observation around mosses, their ecosystems, their relationships, and their link to the theory of Soft Sculpture. The project seeks to question how to build memory and historicize the experience in a territory, what frames or photographs privilege a romantic and extractivist view of nature, and how we can establish dialogues with the non-human and its forms of representation through other systems of communication.



# Soft Sculpture

[+ info](#)

(2021- en curso)



Soft sculpture is the process of transforming a solid object over time. This transformation of matter is achieved through the acts of caring, accompanying, and being present. The project aims to question two main aspects: the patriarchal history that revolves around the subject's struggle for power and dominance over materials, and the historical wound present in masculinity, which stems from the inability to nurture and care.

My interest lies in exchanging notions of strength and monumentality for strategies centered around affection, agriculture, conversation, and gentle gestures that can happen over extended periods. In this case, nature is not seen as a mere resource or material, but rather as an entity with agency. I aspire to establish collaborations and interdependence with nature and its territories.













Mx

selected works

\_2024



mcr.

23







# Hornos (series)

(2019- ongoing)



The series consists of setting up temporary kitchens, through the construction of earth stoves or ovens, using elements, and recognizing the materials of each context and territory. One purpose is to share techniques such as bajareque or adobe, as alternatives to cement, through workshops and tequios. Once the construction stage is completed, we think of collective activations through food to make use of the stoves in the communities. There have been workshops on cooking with native maize, and other activities that seek to link planting and food sovereignty with collective cooking.







# The Territorial Studies Program

(2023- ongoing)



The program is focused on researching and disseminating information about problems of extractivism and territorial defense. The lines of research are divided into four areas: water, land, air, and fire. To carry out these actions, journalists, artists, activists, and other agents that can contribute, and add voices to the program are invited to give workshops, talks, and public actions. Some of the issues that are being worked on are (Walks in areas of speculation and mining concessions in the Ventral Valleys of Oaxaca), (Flight of kites, carbon credits, and wind energy companies in the trans-isthmus coastal corridor), (How the water gets to my house? Workshop for children on the functioning and distribution of liquids in the Cutzamala system in Mexico City).







**\* Bio****+Info**

Miguel Cinta Robles lives between Oaxaca and Mexico City. He studied at the National University of Arts in Buenos Aires and the ENPEG Esmeralda in Mexico City. Their interests are focused on building models that merge agriculture and sculpture with pedagogical strategies that enable forms of socialization and learning in connection with the land. He is the founder of “Domingo de cerro” a project dedicated to producing routes, walks, workshops, and activations in the mountains of Oaxaca and other states of Mexico. These walks seek to integrate the fields of biology, ecology, and the arts, with the political contexts of the territories. Currently, they collaborate in the syntrophic reforestation and eco-construction project “Terreno Familiar” where they are dedicated to planting, teaching workshops, building earth ovens, and investigating, together with their family, models to achieve food sovereignty and living in interdependence with the ecosystems and the community of Tlalixtac de Cabrera.

**SOLO SHOWS**

- 2023 - How to remember a forest, Virreina Space, Colombia/Suiza.
- 2022 - Colección Margarita Robles, Museo de Arte Carrillo Gil, CDMX, Mx.
- 2018 - Resto del Mundo, Casa equis, CDMX, Mx.
- 2016 - 4 ejercicios para cambiar la óptica de un territorio, El Chilar, Oax

**SELECTED GROUP EXHIBITIONS**

- 2023 - Conocer el mundo con la boca, sin que te piquen las espinas (Colección Femsa) Museo Casa Diego Rivera, Guanajuato. Mx
- 2023 - You to Me, Me to You, A4 Arts Foundation. Cape Town, ZA.
- 2023 - Sangre y Savia (Studio Croma) CDMX, MX
- 2023 - Habitat (Arte territorio y tecnodiversidad) La Clinica, Oax, Mx
- 2023 - Diplomado artes Visuales 10+1, CASA, San Agustín Etla, Oax
- 2022 - Visa Projects Vol. 3, Beverly's, NYC, Usa.
- 2022 - Ruta Ben'zaa, Hacer Noche, Proyecto comisionado por MACBA Barcelona.
- 2021 - Estación Material. Yope Projects, Material Art Fair, Guadalajara, Mx
- 2021 - Cadena infinita. Guadalajara 90210, Oax, Mx
- 2020 - El fantasma del tiempo que nos horada, Yope, Oax, Mx
- 2019 - En transición . No me voy, Barcelona, Esp.

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