

# XAVIER MARY

MX TEMPLE

EXTRA VIEW  
SANAM KHATIBI

PRESS FILE

EN

EXHIBITIONS

08.06 > 01.09.2019

# XAVIER MARY

## *MX TEMPLE*

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THE BPS22 IS ORGANISING THE FIRST MAJOR SOLO EXHIBITION BY THE YOUNG BELGIAN VISUAL ARTIST XAVIER MARY (LIÈGE, 1982).

THE CHANCE TO PASS A FIRST VERDICT ON AN ARTIST WHOSE WORK DEFIES AESTHETIC AND CONCEPTUAL CATEGORIES WHILE SHAPING THE CONTEMPORARY VISUAL VOCABULARY OF A GLOBALISED 21<sup>st</sup> CENTURY.

In recent years, the artist has made several trips to Cambodia, where the ancient temple architecture and know-how of local craftsmen fascinate him. Fascinated by the ingenuity of mechanics and the precision of old sculptures, this open-minded man succumbs to the lure of bustling cities and the serenity of unspoilt jungles alike. Drawing on these contrasting experiences, he undertook this new BPS22 exhibition project on a scale he was unused to.

For the *MX Temple* exhibition, Xavier Mary is occupying the two main rooms of the BPS22 with new creations specially completed for the occasion.

**The artist's first creation** is *MX Sculpture*, a vast video installation showing the path of a monumental stone sculpture representing his initials (he's been doing this for a long time). The camera follows its manufacture by Cambodian craftsmen until it is abandoned at the end of a journey that takes it through lush vegetation on a raft. By abandoning his contemporary sculpture in this way, the artist traces the future path of a civilisation likely to disappear; in this case ours. Playing with spatial and temporal ellipsis, he condenses the age-old challenges of sculpture into a video sequence that also enhances the beauty of nature. Shot in 32/9 at sunrise and sunset, and cadenced by a soundtrack borrowed from the experimental Bristol-based group Emptyset, the film plays with the codes of exhibition cinema to recreate an immersive, almost bedazzling experience – fleshed out by the artist's recurring circular movement – in which time and space condense.

↓  
© Xavier Mary,  
film still  
*MX ចម្លង*, 2019.  
Courtesy Xippas Baronian



**Another new creation** is the monumental sculpture *MX Temple* evoking the sacred temples of Southeast Asia. Made of gigantic used truck tyres, this monumental sculpture conceptually combines – to better merge them – different spatial, temporal and symbolic categories, in a kind of formal syncretism that lays the foundations for the contemporary visual vocabulary of a globalised 21st century. The work thus reflects the salient features of the artist's work: a choice of new or used industrial materials (tires, neon lights, etc.), free of psychological affects but steeped in societal symbols, each inter-related within a meaningful formal structure. The combination of these disparate elements within another form thus implies the inevitable worldwide intermixing caused by economic and thus cultural globalisation.

Alongside the new creations, various older works rarely shown in Belgium feature in the exhibition, in order to present the full scope of the work done by Xavier Mary over the past decade. While his influences may seem diverse and multiple, and even contradictory, looking at it in its entirety makes it possible to appreciate the coherence of the universe developed by this young artist, who is among the most promising of his generation. Combining raw industrial materials and regular geometric shapes, it displays an intellectual syncretism that plays on traditional semantic categories.

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Curator : Pierre-Olivier Rollin

↓  
Xavier Mary,  
*MX TEMPLE*, 2019.  
Courtesy Xippas Baronian  
© Donald Van Cardwell



↓  
Xavier Mary,  
*TNL*, Peter Rodrigues  
collection, 2013  
© CAB Art Center



# SANAM KHATIBI

## *DE TA SALIVE QUI MORD*

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SANAM KHATIBI IS A SELF-TAUGHT ARTIST AND A GRADUATE IN POLITICAL SCIENCE. SHE LIVES AND WORKS IN BRUSSELS. REPRESENTED BY THE RODOLPHE JANSSEN GALLERY, SHE PARTICIPATES IN EXHIBITIONS ALL OVER THE WORLD, NOTABLY IN PARIS, FLORENCE, LOS ANGELES, MARSEILLE, MEXICO CITY, NEW YORK, VIENNA AND WARSAW. PRESENTED UNDER THE *EXTRA VIEW* LABEL, HER EXHIBITION *DE TA SALIVE QUI MORD*, SHOWN AT THE BPS22 FROM 8 JUNE TO 1 SEPTEMBER 2019 IN PARALLEL WITH XAVIER MARY'S, PRESENTS A SPECIFIC PART OF HER CERAMICS CREATED FOR THE OCCASION AS WELL AS UNPUBLISHED WORKS (PAINTINGS, TAPESTRIES, EMBROIDERIES).

Sanam Khatibi's work may be read as an epic story influenced by physical sensations where the moving palette is juxtaposed with the lucid vision of a trivial yet cruel reality. In the midst of lush vegetation, among Edenic gardens and post-apocalyptic reddish lands, naked women, dreadful magicians and cruel perverse creatures anxiously straddle hybrid beings and engage in ritual hunting, sacrifices and initiation rites. Less often, humans and animals are represented as ithyphallic, mating, fighting or observing inevitable events about which nothing can be done, passively but with keen interest. Like burning and smoking forests, they bear witness to the incorrigible, eternal barbarism of human nature.

Primary impulses, loss of control, domination and submission are among Sanam Khatibi's favourite themes. The artist is interested in the controversial nature of power, violence and sensuality. In their proximity too. Her works are a criticism of authority. Her scenes of violence represent Man's internal struggle, his struggle with himself, as well as his struggle with others.

The fusion of modern (Henry Darger, Carol Rama) and classical (Cranach, Bosch) sources testify to her research into art history motifs, as do the size and monumentality of her paintings. Antique objects, directly inspired or extracted from her personal collection (African amulets, shells, Japanese vases or Persian dishes), juxtaposed in mixed installations, convey a disturbing strangeness. They represent what André Malraux called the aesthetics of "magical intensity" in his *Musée imaginaire*.

↓  
© Sanam KHATIBI,  
*Under the influence  
of poison*, 2018,  
private collection, Brussel.  
Courtesy rodolphe janssen,  
Brussel.



In her exhibition *De ta salive qui mord*, presented at the BPS22, these objects accompany the artist's paintings, tapestries and embroideries. Often inspired by written texts, such as the titles of her works, they showcase painted, woven landscapes, surrounded by extreme day-to-day brutalities and set the tone for the artist's imagination. Other objects were created for the occasion, such as creeping ceramic snakes: images of terror, and allegories of violence, sexuality and power. In the Christian tradition, they are the "insatiable asp" and take on the many faces of evil.

Sanam Khatibi also vests them with ancestral qualities when they enter and leave the ground, symbolising death and rebirth. Or else, hypnotising and dangerous, as in Charles Baudelaire's *Le Poison*, "[the] stabbing desire to escape suffering with delight".

Curator : Dorothée Duvivier

→  
Sanam Khatibi,  
*La disparition de Cécile*,  
artist's collection, 2019  
© Fabien De Reymaeker



→  
Sanam Khatibi,  
*I just wanted to keep  
kissing him till my lips  
fell off*, 2019.  
Courtesy of the artist and  
rodolphe janssen, Brussel  
© Donald Van Cardwell



## UPCOMING EXHIBITIONS

### TERESA MARGOLLES

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28.09.2019 > 05.01.2020

BPS22 is organising Teresa Margolles' first solo exhibition in Belgium. A native of northwestern Mexico (Culiacán – State of Sinaloa), today she is considered one of the most remarkable Mexican artists of her generation. She studied photography but also trained in forensic medicine which afforded her access to the morgue and its cadavers, but above all it allowed her to confront the social dramas inherent in such a place. At the beginning of the 90s, she founded the SEMEFO Collective (Medical Forensic Service Institution of Mexico) to build up her personal practice. Her works are exhibited practically all over the world. Notably, she represented Mexico at the Venice Biennale in 2009, and was chosen for this year's edition to participate in the international exhibit.

All of Teresa Margolles' work is formed in reaction to the violence that consumes her country and it bears witness to the social reality attached to drug trafficking and the violent deaths that often accompany it.

For her exhibition at Charleroi, she felt the need to produce new pieces directly linked to the town, to its past and current history. Along with these productions, the artist's major pieces will also be presented in order to chart her body of work.

### MARC BUCHY

TENIR À L'ŒIL

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28.09.2019 > 05.01.2020

Marc Buchy is establishing a shape-shifting body of work that eludes the traditional categories of history and art. His creations are rarely objects and remain outside the scope of performance in the strict sense of the term. At the expense of so-called more "classical" forms of exhibition, the artist generally emphasises an operation that disrupts the visitor's habits and those of the art institution that is hosting him.

For his exhibition at BPS22, Marc Buchy is deploying a set of actions and protocols exploring the mechanisation of the act of looking in a society where new technologies are trying to change how everyone looks and behaves. In offering the visitor and the team at the Museum a kind of ocular gymnastics to improve their vision, the eye becomes a potential machine for the artist. The *modus operandi* of the management and marketing sectors are hijacked to conjure up looks that are as new as they are constrained. Not without irony, Marc Buchy goes so far as to foil the museum's surveillance methods and takes over the institution to surveil itself and the works it contains, deliberately positioning himself as a spectator of the institution which is hosting him.

This exhibition forms part of Watch This Space #10 – *Biennale Jeune création*, a cross-border network of contemporary art at 50° north.

## PRACTICAL INFO



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Museum accessible from Tuesdays to Sundays, 10:00 > 18:00  
Closed on Mondays, on 24.12, 25.12, 31.12, and 01.01 and from 02.09 to 27.09.2019

### RATES:

€6 / seniors: €4 / Students and job seekers: €3 / under 12 years of age: free  
Groups of 10 persons minimum: €4 / Guides: 50€ or 60€ (week-end) per 15-persons groups  
Free entrance for school and associations (visits and workshop) upon booking

## PRESS CONTACT

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## PARTNERS

