Vestiges du sacré

Kader Attia, Daniel de la Barra, Bianca Bondi, Sacha Cambier de Montravel, Malo Chapuy, Claudia Comte, Daniel Correa Mejía, Carlos Garaicoa, Mateo López, Guadalupe Maravilla, Teresa Margolles, Carlos Motta, Rosângela Rennó, Charwei Tsai

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October 10th - November 14th, 2026



Daniel de la Barra, *They Don't Know the Way, 2026* (detail)

For this new group exhibition, mor charpentier brings together a selection of works that explore the multifaceted nature of the sacred. Whether experienced as a space for healing, a political gesture, or a way to reconnect with the living world, this concept moves beyond traditional religious belief to become a powerful lens for understanding the contemporary world.

In the first room, the sacred takes shape through our relationship with religious dogma, moving between personal devotion and the questioning of imposed truths. **Kader Attia** shows how colonized populations subverted the Christian crucifix, merging it with their own ritual objects to preserve their cultural heritage. **Rosângela Rennó** photographs statues of saints disfigured by endless coats of paint, revealing how repeated prayer can shift from quiet faith into obsession. **Carlos Motta** uses video to place queer and marginalized bodies at the center of the Catholic imagery, while **Teresa Margolles** sets glass fragments gathered from crime scenes in gold, transforming traces of violence into sacred relics that honor lives abruptly cut short. Finally, **Malo Chapuy**'s striking Crucifix merges traditional devotion with contemporary ecological concerns, reactivating spiritual symbols within a present fraught with uncertainty.

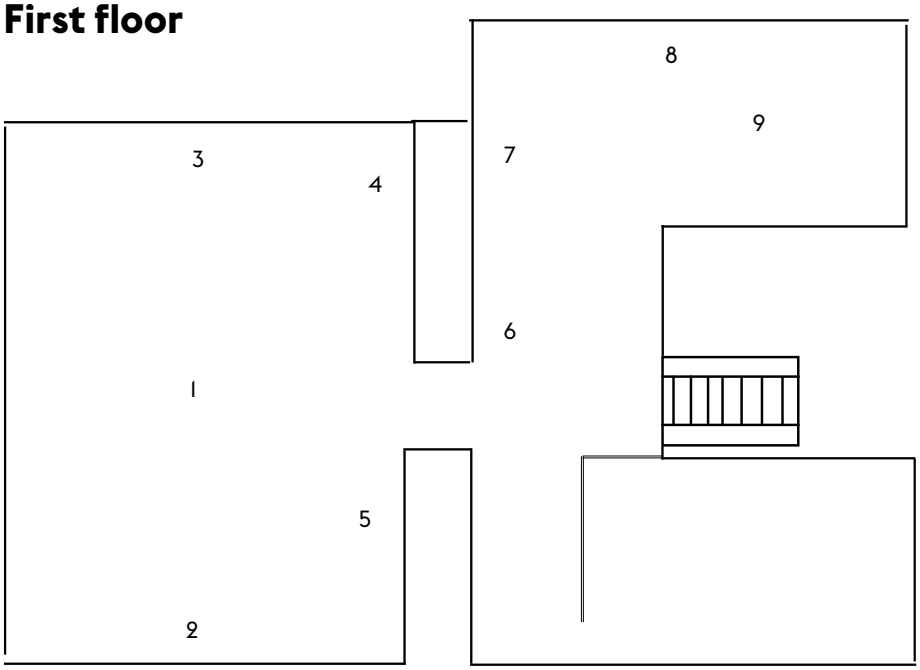
The second room approaches the sacred through spirituality and repair, where ritual acts seek to heal both body and mind. **Charwei Tsai**'s hanging ikat textiles, woven in collaboration with an Indonesian weaver, feature a lobster motif that symbolizes rebirth and regeneration. In his monumental sculptures, **Guadalupe Maravilla** weaves connections with chamanism to create animist altars, built to emit therapeutic sound frequencies that soothe trauma. **Claudia Comte** highlights the spiritual and healing qualities of sacred mushrooms through wooden sculptures carved from sustainably sourced timber, framing fungal intelligence as a vital force connecting living ecosystems. Finally, **Mateo López** presents a sculpture of a hand holding a coca leaf; a gesture that functions both as a sacred offering, reminiscent of a holy water font, and a critical gesture, as the hand also serves to point, demonstrate, and make a case.

The third room shifts the sacred toward the city, uncovering the spiritual dimension hidden within architecture and urban memory. **Carlos Garaicoa** deepens his reflection on urban space by transposing the terrazzo flooring of "El Cairo," a former Havana jewelry shop, onto a tapestry. In doing so, he weaves a dialogue between ancient Egyptian imagery and the 2011 Tahrir Square uprisings. Displayed like an altar, the textile becomes a reflective space that sacralizes history and honors the duty of memory. Meanwhile, **Sacha Cambier de Montravel** paints a melancholic landscape where a Gothic abbey, a solitary angel, and the industrial port of Le Havre come together in a poetic sanctuary of solitude.

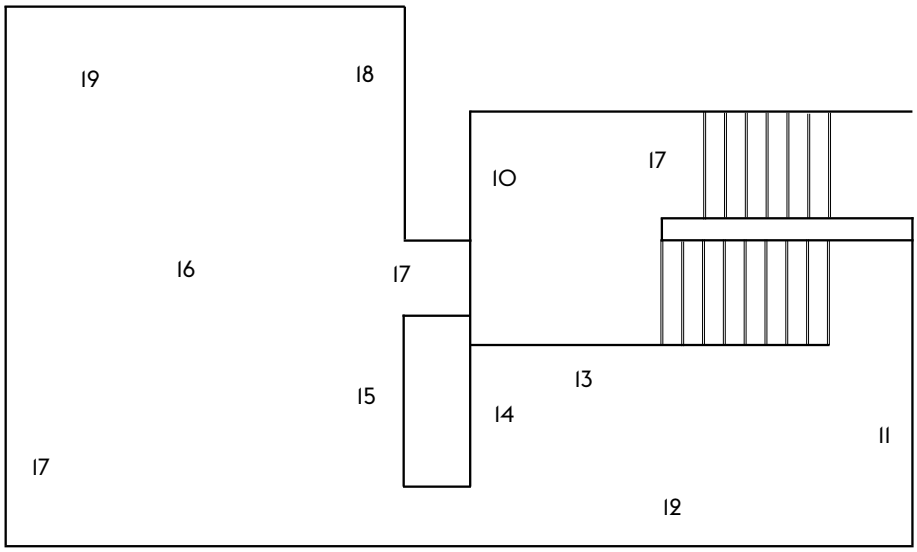
The final room explores the sacredness of nature through the raw power of the elements and the renewal of the living world. **Daniel de la Barra's** triptych revisits the 19th-century Romantic concept of sublime, where nature served as an overwhelming force exposing human vulnerability, by picturing tempestuous storms to highlight the ocean's untamable nature in the face of commercial and military exploitation. **Charwei Tsai** presents small ceramic vessels inspired by the Bhumba, a Tibetan ritual vase symbolizing the expanse of the universe, whose consecrated water releases blessings into the world. Lastly, **Bianca Bondi** presents crucifixes transformed by fire and salt, slowly overgrown with crystals, plants, and seashells, showing how the plant and mineral realms can reclaim and renew human creations.

All together, the works in this exhibition transform the sacred from a rigid institution into an intimate practice of attention and survival. By interweaving critical subversion, bodily healing, historical memory, and ecological reverence, they remind us that true transcendence resides wherever human creativity and the natural world resist destruction and insist on flourishing.

First floor



Lower level



1. Kader Attia, *Documents: Crucifixes,* 2022-2024
Set of 10 crucifixes from colonized non-Western cultures.

2. Malo Chapuy, *Crucifix*, 2026
Tempera and gold on wood panel

3. Rosângel Rennó, *Mutatis Mutandis*, 2024
Archival pigment prints on paper, gold leaf and powder, and Armenian bol.

4. Teresa Margolles, *Ajuste de cuentas,* 2009, Cross bracelet, golf and glass fragments collected on crime scenes in the Mexican state of Sinaloa

5. Carlos Motta, *Inverted World***,** 2016
Video, color, sound

6. Charwei Tsai, *Ndewa & Hamanangu*, 2021
Ikat Textiles.

7. Claudia Comte, *Button Mushroom*, 2025
Walnut tree

8. Guadalupe Maravilla, *When I First Met Guadalupe (Retablo),* 2023
Oil on tin, cotton and glue mixture on wood

9. Guadalupe Maravilla, *ICE Age Disease Thrower #5*, 2026
Metal structure, steel gong, plastic, cotton, glue mixture, and diverse objects

10. Mateo Lopez, *Argument,* 2020
Cast bronze with coca leaf

11. Sacha Cambier de Montravel, *Et la Lune s'est moquée de moi*, 2026
Oil on wood

12. Carlos Garaicoa, *El Cairo*, 2012,
Tapestry: cotton, trevira CS, aluminium and wool

13. Teresa Margolles, *La replica*, 2026
Video, black and white, sound

14. Carlos Garaicoa, *Nubes,* 2025
Digital print, flexible gesso and oil on wood

15. Daniel Correa Mejia, *El silencio*, 2026
Oil on jute

16. Charwei Tsai, *Water Offering*, 2026
Set of 40 pieces of ceramic offering vessels that are hand-inscribed

17. Bianca Bondi, *Renaissance*, 2026
Found crucifix, sea shells, corals, flowers and salt crystals

18. Bianca Bondi, *Boîte à sel, sel à vie*, 2026
Burnt wood, gold leaf, salt, porceline, artficial iris's, book, fluorite, glass

19. Daniel de la Barra, *They Don't Know the Way*, 2026
Oil on canvas (triptych)