

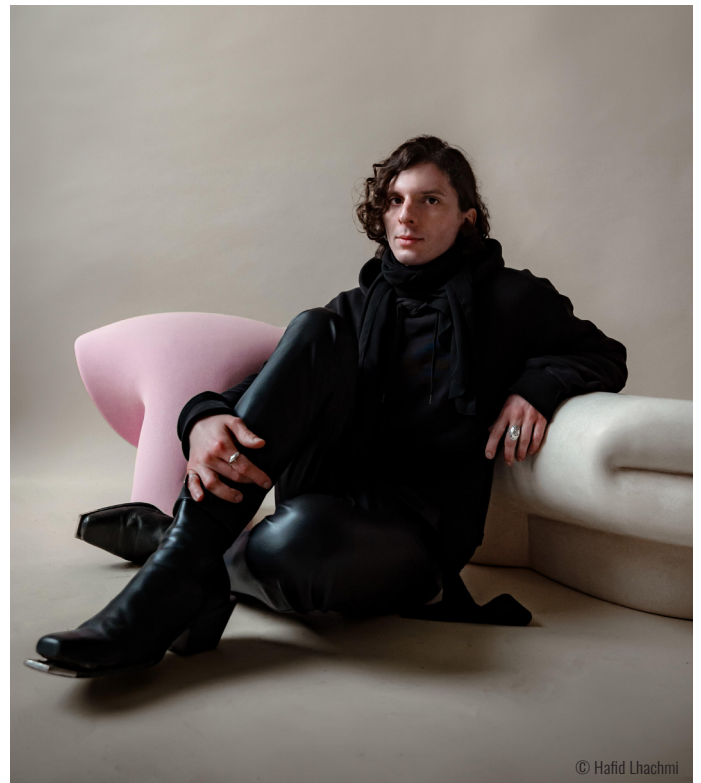
BENCE MAGYARLAKI AT SATURN'S CUSP

14.03—20.04.2024
Opening : March 14th

...for me to be utopia, it is enough that I be a body (M. Foucault, 1966).

The body and architecture are central to Bence Magyarlaki's practice. Their works encapsulate the tensions within movement, questioning the patriarchal values reflected in our societal structures and the control on our identity and its desires. Their sculptures are transformative in nature, addressing issues of sexuality, identity, fragility, power and social change.

Magyarlaki recovers foam and parts of abandoned furniture, transforming their geometry into new anthropomorphic gestures. The memory of the body is always present, addressing recollections of intimacy, both of one's own body and those of others. They use the traditional Moroccan plastering technique of Tadelakt (which means to caress). A long and precise process that involves superimposing and polishing successive layers, then smoothing out imperfections until the artist's hand disappears. A flexible outer shell is thus created, expanding and contracting with changes in atmospheric temperature making it feel like a moving, breathing surface. An organic body that is alive.



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Série « Body Schema », *The Rhythm of Codependence on a Single Orange Note*, 2022, 170 x 100 x 4 cm, Jesmonite, fibre de verre, pigment

The exhibition at PARIS-B, the artist's first solo show in France, explores both the beauty and the complexity of a queer body in its relation to systemic identity. Filled with references to the human body and the clinical universe, the gallery becomes a giant anatomy that Magyarlaki jostles and dissects to make visible what underlies our internal architecture: a body in perpetual deconstruction.

Bence Magyarlaki (b.1992) is a Hungarian artist currently based in Paris. Magyarlaki graduated with first class honours from BA (Hons) Fine Art at Central Saint Martins, London in 2017 and has since been exhibiting internationally in the UK, France, Morocco, Portugal, Turkey and Australia. Their latest body of work has been supported by Montresso Art Foundation in Marrakesh. Their work was nominated for The MullenLowe NOVA Awards (2017), and The International Takifuji Art Award (2017).