

Crève-cœur

Bodily Powers

Koichi Enomoto

Ester Knapová

Stanislava Kovalcikova

Autumn Ramsey

Emma Reyes

Margaret Salmon

Henry Shum

19.9 — 2.11.2024

9 rue des Cascades, Paris

Bodily Powers

Koichi Enomoto, Ester Knapová, Stanislava Kovalčíková
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The concept of «Bodily Powers», introduced by Arabella Buckley (1840-1929), widely quoted by Estelle Zhong Mengual in *Apprendre à voir, Le point de vue du vivant* (Actes Sud, 2021) defines the existence possibilities of all animal: “ ‘the life of an animal depends on the way its body is made. The animal will experience particular struggles, difficulties, successes and joys, depending on the type of bodily powers it possesses.’ Powers beyond the reach of humans that they can only dream of. The power to inhabit the air and water. The power to take on the appearance of another, like the octopus *Thaumoctopus mimics*. The power to fly over the whole world like migratory birds. The power to disappear, like the scops owl, indistinguishable from the tree on which it stands. The power to build itself, like the coral described by Arabella Buckley and Thomas Henry Huxley, which can absorb and transform calcium carbonate from the ocean to build its own body. The power to vanish in an instant, like the chickadee, which can change its trajectory in less than 30 milliseconds. The power of Pymalion to give life to inert matter: ‘A plant, as soon as it has roots and leaves, begins to create living matter from material that has never been alive’ writes Arabella Buckley. The power to resurrect like moss, which can lie dormant for almost forty years and then come back to life as soon as it manages to catch the water that is so precious to its life. The power to be immortal, like the Phoenician juniper in the Ardèche gorges, which is over a thousand years old. The list is endless: there are as many inaccessible powers as there are life forms.”

The exhibition includes new works by Koichi Enomoto, Ester Knapová, Stanislava Kovalčíková, Autumn Ramsey, Emma Reyes, Margaret Salmon and Henry Shum.

Crèveœur



Exhibition view, *Bodily Powers*, 2024, Crèveœur, Paris.
Courtesy of Crèveœur, Paris. Photo: Alex Kostromin.

Crève-cœur



Henry Shum

Monk in Meditation, 2024

Oil on linen, 120 × 80 cm

Courtesy of the artist and Empty Gallery. Photo: Alex Kostromin.

Crèvecœur



Exhibition view, *Bodily Powers*, 2024, Crèvecœur, Paris.
Courtesy of Crèvecœur, Paris. Photo: Alex Kostromin.

Crèveœur



Koichi Enomoto
Us, like you, 2024

Oil on canvas, 130 × 194 × 3 cm

Courtesy of the artist and TARO NASU. Photo: Alex Kostromin.

Crèveœur



Stanislava Kovalčíková

Lavendel, 2024

Oil, foil, lavender, Yoko Ono pins on canvas, 80 × 65 cm

Courtesy of the artist and Antenna Space. Photo: Alex Kostromin

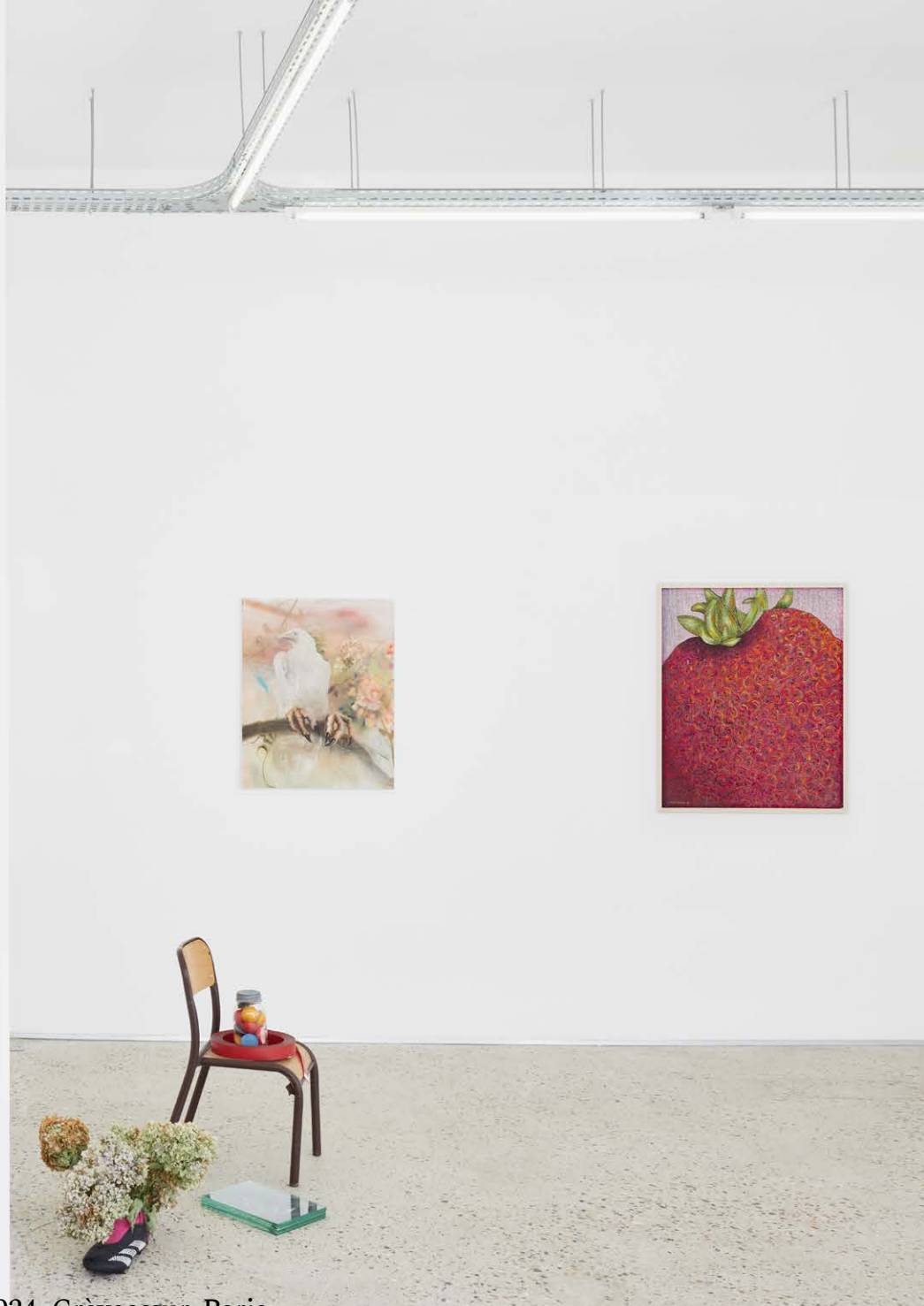


Crèvecœur

Stanislava Kovalčíková
Lavendel, 2024

Oil, foil, lavender, Yoko Ono pins on canvas, 80 × 65 cm
Courtesy of the artist and Antenna Space. Photo: Alex Kostromin

Crèveœur



Exhibition view, *Bodily Powers*, 2024, Crèveœur, Paris.
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Crèveœur



Exhibition view, *Bodily Powers*, 2024, Crèveœur, Paris.
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Crèveœur



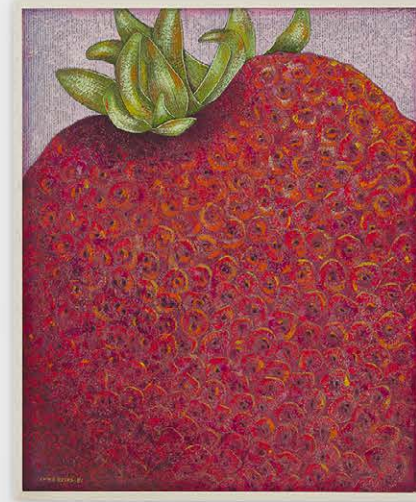
Ester Knapová

Soup, 2024

Oil on canvas, 100 × 88 cm

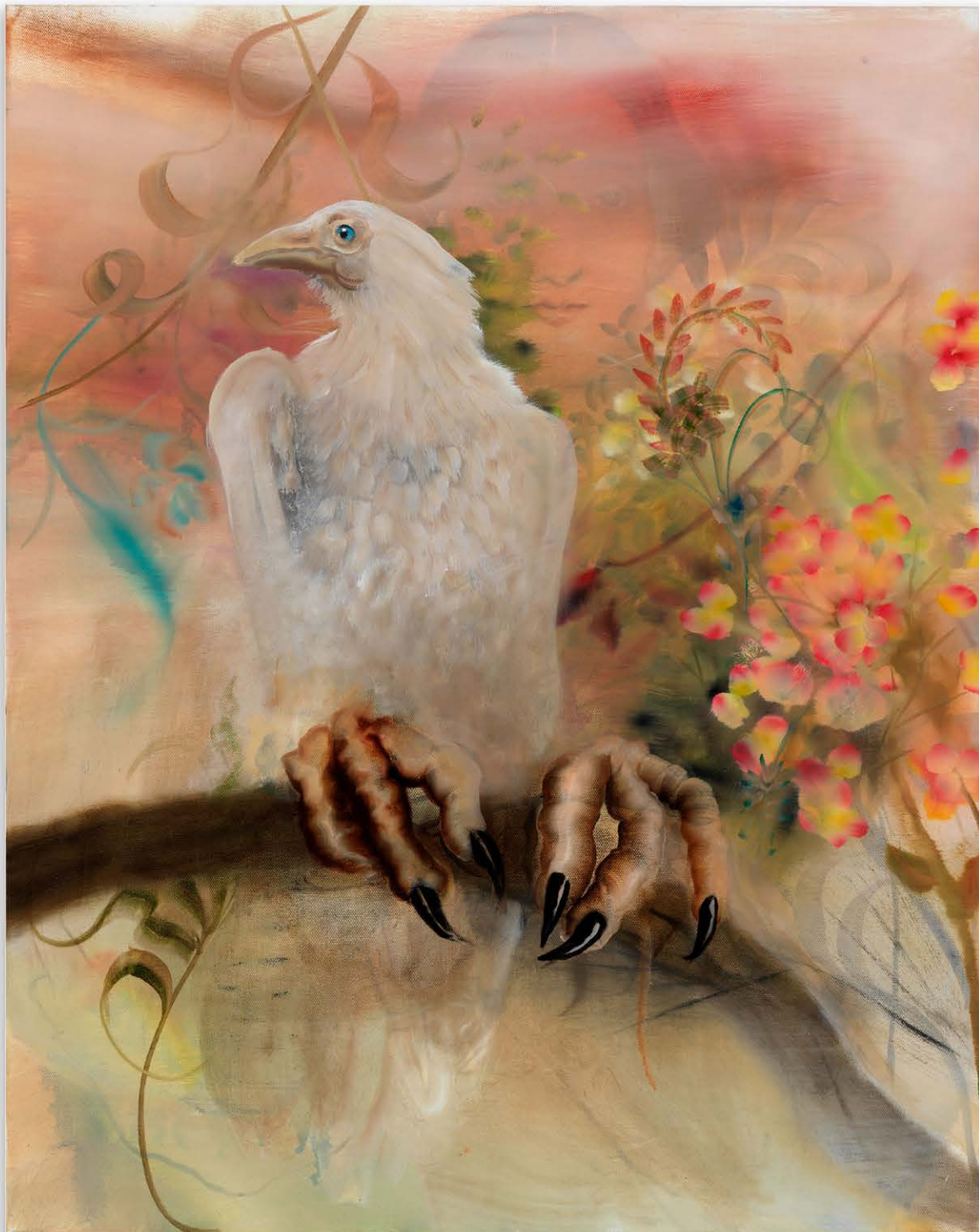
Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèvecœur



Exhibition view, *Bodily Powers*, 2024, Crèvecœur, Paris.
Courtesy of Crèvecœur, Paris. Photo: Alex Kostromin.

Crèveœur



Autumn Ramsey

Exit, 2023

Oil on canvas, 76 × 61 cm

Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèveœur



Emma Reyes
Untitled, 1981

Acrylic on paper, 87 × 75 cm (framed)
Courtesy of Crèveœur, Paris. Photo: Alex Kostromin.

Crève-cœur



Emma Reyes
Untitled, 1986

Acrylic on paper, 94 × 80 cm (unframed)
Courtesy of the artist. Photo: Alex Kostromin

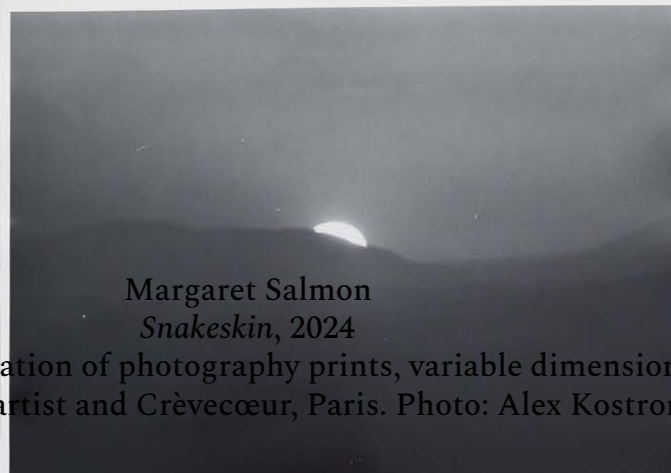
Crèveœur



Margaret Salmon
Snakeskin, 2024

Mural installation of photography prints, variable dimension
Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèvecœur



Margaret Salmon
Snakeskin, 2024

Mural installation of photography prints, variable dimension
Courtesy of the artist and Crèvecœur, Paris. Photo: Alex Kostromin.



Crèveœur



Margaret Salmon
Untitled, 2024

Black and white silver gelatine wet prints, edition of 2 + 1 AP, 49 × 60 cm
Courtesy of the artist and Crèveœur, Paris.

Crèveœur



Margaret Salmon
Snakeskin, 2024

Mural installation of photography prints, variable dimension
Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèveœur



Margaret Salmon
Untitled, 2024

Black and white silver gelatine wet prints, edition of 2 + 1 AP, 40 × 50 cm
Courtesy of the artist and Crèveœur, Paris.



Crèveœur



Margaret Salmon
Snakeskin, 2024

Mural installation of photography prints, variable dimension
Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèveœur



Margaret Salmon
Mid-Grey, 2024

Various materials – organic, a clock without hands, debris, collectables, books and odds and ends, variable dimension.

Courtesy of the artist and Crèveœur, Paris. Photo: Alex Kostromin.

Crèvecœur



Margaret Salmon
Mid-Grey, 2024

Various materials – organic, a clock without hands, debris, collectables, books and odds and ends, variable dimension (detail)

Courtesy of the artist and Crèvecœur, Paris. Photo: Alex Kostromin.

Crèvecœur



Margaret Salmon
Universal Peace, 2024

Disused drawers, branch, popped balloons, marble, biscuit cutters, ceramic vase,
ping pong ball, silicon off cuts, broken glass, broken bowl, seaweed
Variable dimension

Courtesy of the artist and Crèvecœur, Paris. Photo: Alex Kostromin.

Crèvecœur



Margaret Salmon
Trainer, 2024

White trainer, broken mirror, Apple laptop, offcut paper, variable dimension -
Courtesy of the artist and Crèvecœur, Paris. Photo: Alex Kostromin.