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Ebun Sodipo *Wet Memories*

Curated by Alexis de Bonis & Elisa Leïla Durand

15 May - 22 June 2025



*Visual : Found image of Debra Shaw wearing Mugler,
Thierry Mugler F/W Couture 1999.*



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One confronts and accepts dispersal, fragmentation as part of the construction of a new world order that reveals more fully where we are, who we can become, an order that does not demand forgetting.’
bell hooks¹

Wet Memories marks Ebum Sodipo’s first solo exhibition in France. Her multifaceted approach — encompassing assemblage, collage, sculpture, archiving, and poetry — draws on ancestral knowledge and visual culture to illuminate the Black transfeminine experience. Sodipo creates new languages centered on the body and its memory. In departing from the linear Western point of view and resisting the limits of the archive — marked by absence, silence, and violence — she navigates these gaps through fiction and reenactment, employing anachronistic iconography. Sourcing from the internet, social media, her personal archive, art history, and colonial records, this image-based fabulation opens new pathways for storytelling and constructs counter-narratives that challenge dominant historiographies.²

Hosted in a former shoe store, *Wet Memories* presents seven site-specific works that engage with Shmorévaz’s distinctive architecture, crafting a mise en abyme through the use of mirrors, shelves, alcoves, and evocative staging — echoing fragmentation, self-reflection, and the spatial memory of the site. In this new body of work, Sodipo resists the historical imperative of transparency forced upon colonized and queer bodies. Instead, she engages with its absences, recovering obscured figures while carving out space for prophetic imaginings. One work brings together activist Fannie Lou Hamer — a key figure in the U.S. civil rights movement — and R&B icon Mary J. Blige, conjuring their presence between speech and song, where political resistance meets cultural survival. The uniqueness of Sodipo collages lies in their translucency: layers of imagery do not obscure one another but instead reveal the complexity of their interrelations, evoking a cyclical and unfolding sense of time.

Sodipo collages resist the diminishing discourses of identity assignment: *You are multiple* (2025) and *Everyone you’re looking at* (2025) challenge the notion of a singular self. The possibility of self-construction is found in the diffraction of being — and perhaps, paradoxically, in disidentification and the relinquishment of any fixed, standardized identity. In this autofictional space, sensory perceptions become plural, and bodily possibilities multiply. These exchanges and borrowings of experiences resist naming and stand as evidence of the inconstancy of the living.

Wet Memories reflects on colonial histories, queer and trans memory, and embodied politics. It responds to ongoing social shifts and hopes to offer a space where silenced histories can be felt and reimaged.

Alexis de Bonis & Elisa Leïla Durand

1 hooks bell, « Choosing the margin as a space of radical openness », in *Framework: The Journal of Cinema and Media*, Wayne State University Press, no.36, 1989, p.19.

2 *Critical fabulation* is a methodological practice coined by Saidiya Hartman in *Venus in Two Acts* (2008). It merges archival research with speculative narrative to address the silences, omissions, and violences embedded in the historical record of slavery. Hartman employs critical fabulation to reimagine the lives of the enslaved—particularly Black women—whose experiences are often irretrievable or distorted within the archive, refusing both its authority and its erasures. Saidiya Hartman, “Venus in Two Acts”, in : *Small Axe* 12, no.2, June 2008, p.1-14.



BIOGRAPHIES

Ebun Sodipo

Lives & works in London

Ebun Sodipo's work has recently been included in exhibitions held at g39, Cardiff; Southwark Park Galleries, London; Site Gallery, Sheffield and Collective, Edinburgh as part of Jerwood Survey III (2024); Soft Opening at Paul Soto, Los Angeles; (2024, solo); CCA Derry~Londonderry: The Centre for Contemporary Art, Derry (2024); Inter.pbhc, Copenhagen (2024, solo); Phillida Reid, London (2024); Hannah Barry Gallery, London (2024); Hauser & Wirth, Somerset (2024); Neven, London (2024); VITRINE, Basel (2023, solo); VO Curations, London (2023, solo); Goldsmiths CCA, London (2022, solo); VISUAL Centre for Contemporary Art, Carlow (2022); FACT, Liverpool (2022) and The Block Museum of Art, Evanston (2021) among others. The artist has performed at venues including the Institute of Contemporary Arts, London (2025); Performance Art Museum, Los Angeles (2024); Edinburgh Arts Festival, Edinburgh (2024); Le Guess Who Festival, The Netherlands (2023); Live Collision International Festival at Project Arts Centre, Dublin (2023); Juf, Madrid (2023); Bergen Kunsthall, Norway (2022); Turner Contemporary, Margate (2022); Camden Arts Centre, London

Alexis de Bonis

Lives & works in Paris

Alexis de Bonis (he/him) began his academic journey studying medicine at Paris Cité University before shifting his focus on the humanities. He holds degrees in Italian literature and philosophy, and his interdisciplinary approach integrates theoretical reflection with sensory exploration. Alexis de Bonis examines the dynamics of power at the intersection of the intimate and the political. His current research projects focus on the personal diary in its various forms, investigating the creation of memory that is both individual and collective.

Elisa Leïla Durand

Lives & works in Paris

Trained in Art History and Political Studies at the School of Advanced Studies in the Social Sciences (EHESS) and the Beaux-Arts de Paris (ENSBA), Elisa Leïla Durand (she/they) is a researcher and independent curator specializing in cultural, social, and political histories through an intersectional lens. They have worked as a curator, mediator, and archivist with institutions such as the Palais de Tokyo, the Centre Pompidou, the Kandinsky Library, and AWARE: Archives of Women Artists, Research and Exhibitions. In 2024, they curated *Crossing Waters: Ripples of Tomorrow* by Jeannette Ehlers at Le Bicolore - Maison du Danemark (FR) and the Randers Kunstmuseum (DK). They are currently a finalist for the 2025 Prix Dauphine pour l'Art contemporain, alongside artist Lê Hoàng Nguyễn. Their research focuses on queer and postcolonial memory, and the challenges of political subjectivation in contemporary art.



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LIST OF WORKS

What do you want here, 2025

Mylar, digital prints, resin, acrylic
42 x 41 x 1,5 cm

You are multiple, 2025

Mylar, digital prints, resin, acrylic
27 x 27 x 1,5 cm

Before we were contacted, 2025

Mylar, digital prints, resin, acrylic
50 x 50 x 1,5 cm

Everyone you're looking at, 2025

Mylar, digital prints, resin, acrylic
50 x 50 x 1,5 cm

Fannie Lou Hamer, 2025

Mylar, digital prints, resin, acrylic
50 x 50 x 1,5 cm

The feel of the experience, 2025

Mylar, digital prints, resin, acrylic
50 x 50 x 1,5 cm

Untitled, 2025

Sticker printed on vinyl
60 x 60 cm



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Ebun Sodipo

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Courtesy of the artist and Soft Opening, London

Photography Eva Herzog



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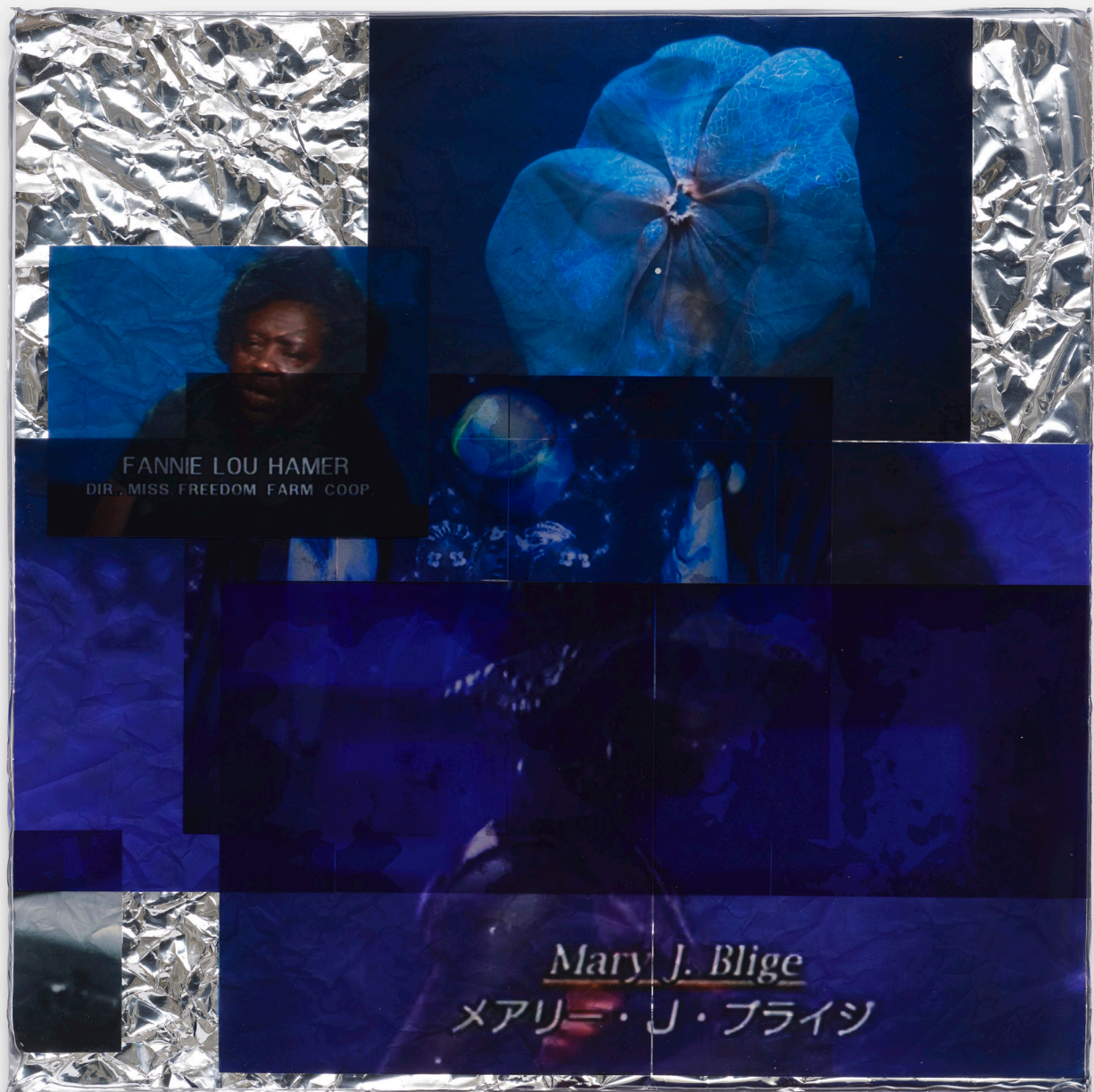
Photography Eva Herzog



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Fannie Lou Hamer, 2025

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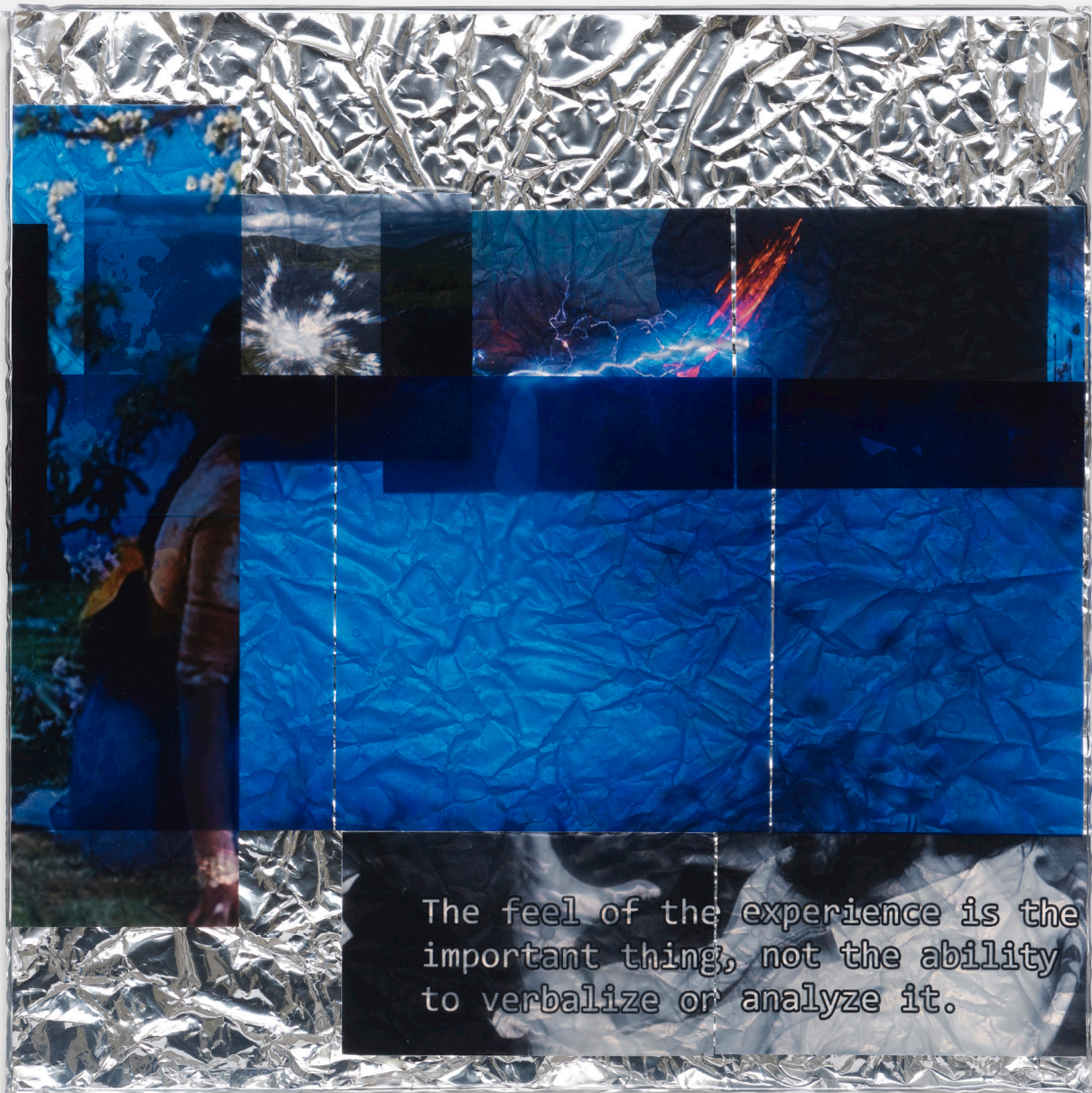
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The feel of the experience, 2025

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Wet Memories is supported by [Fluxus Art Projects](#) — a programme initiated by the British Council and the Institut français — and by [The Jenni Crain Foundation](#) — an initiative dedicated to preserving the legacy of the esteemed artist and curator.



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