

19.01. – 23.03.2025

# FLEUR, FEU

## Roy Köhnke

The drawings, collages and notes from Roy Köhnke's sketchbook presented in the exhibition *Fleur, Feu* reveal his commitment to the deconstruction of our representations of the world and the work of imagining alternatives in a quest for self-determination.

In his work Roy Köhnke emphasizes the way that medical anatomy, among other fields, has contributed to the social construction of the body. In contrast to the idealized beauty and purity of classical sculpture with its standardized, smooth bodies, he shows us the painful depths of the body's cavities.

A talented alchemist able to transmute matter, Roy Köhnke's work is staunchly speculative – almost a kind of science fiction – in its approach to the relationship between the body and life, art and technology.

The hybrid beings he imagines become embodied through the manipulation of raw materials and technological elements chosen for their ability to undergo metamorphoses.

Burn marks, welds, ligatures and materials presented in diffracted light are all testament to this contemporary artist's magnificent "taste for fire".

Claire Le Restif  
Curator and director of the Crédac

CENTRE D'ART CONTEMPORAIN  
D'IVRY – LE CRÉDAC  
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Free admission  
Wednesday to Friday: 2pm to 6pm  
Saturday and Sunday: 2pm to 7pm  
Closed for public holidays  
Metro 7, Mairie d'Ivry  
RER C, Ivry-sur-Seine  
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Manufacture des Œillets

CENTRE D'ART CONTEMPORAIN  
D'INTÉRÊT NATIONAL

Member of the TRAM networks, DCA  
and BLA!, the Crédac is supported by  
the city of Ivry-sur-Seine, the ministère  
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du Val-de-Marne and.

Bringing together basic manual skills and cutting-edge technology, Köhnke's practice embraces sculpture, video and installation to probe the depths of our bodies and explore new possibles. A sculptor at heart, he arranges materials to bring them into dialogue with one another. His biomorphic works take criss-crossing paths leading to some as-yet unknown future. His complex forms turn out to be mutant, indefinable bodies that he projects into a new space that is simultaneously real and utopian.

The exhibition *Fleur, Feu* invokes love and desire as forces of resistance against authority. These pieces are never obviously identifiable; they are openings that beckon us towards subversive potentials, invitations to experience bodies and desires differently.

"We are biological, malleable creatures, living beings who

## ROOM 1

In the Crédac's main room, Köhnke presents an ensemble of works that reveal the matrix of his practice.

His pieces often spring from drawings and writings. He fills his notebooks with animated-cartoonish sketches and figures that appear to belong to an anatomical survey of the future. Studies of angles and frameworks that will be later translated into fragile wooden stick models and then steel skeletons.

These sculptures seem organic, but their curves are strange and it's not clear exactly what they represent. Maybe they were shaped by the cages that surround them, then found in their inner depths the strength to contort their rigidities and escape. The biomorphism of *Traps* produces its own fantasies: born of an unknown future, these sculptures could be the result of the vivisection of an animal machine, or, on the contrary, a hybrid prototype of a being just beginning to emerge.

Across from them the artist chose to mount the preparatory sketches that guided their construction. The paper bears the burn marks left by dripping solder, holes of varying sizes that form a constellation and impart a kind of fragility to what we're seeing.

As a sculptor, Roy Köhnke seeks light and plays with its effects. The camouflage nets filling the bright spaces of the Crédac let in and shape the light instead of blocking it. The *Parades* sculptures – made of sheets of plastic, cables and stainless steel – filter, reflect and diffract the light. As the sun moves across the sky their radiance – their glowing spectre – is projected onto other sculptures like a life-giving elixir.

## ROOM 2

Hanging from metallic structures, the sculptures in the *Suspended consumption* series (2020-21) offer a disturbing sight. Large-scale forms seem to show us the hand-to-hand combat of a mutant and technological humanity. The two sides of these polymorphous chimeras respond to one another. Their velvety smooth polished outer surface contrasts with the irregular drips on the other side left behind when plaster was splattered onto skeletons made of Ethernet cables. The *Suspended consumption* pieces are new bodies that inaugurate counter-narratives and phantasmagorias.

Their strangely sensual curves both carry and interrogate a part of art history. The whiteness of the plaster reminds us of the idealized bodies in classical sculpture but, gaping open, they are stripped of their flesh. They bring to mind anatomical illustrations, écorché studies, and thus a slice of art history inextricably linked to a restrictive and authoritarian science of anatomy.

Are these "other bodies" that haunt our Western gaze fashioned by centuries of normative science? Or bodies enhanced

look at each other and, fascinated, dream," Roy Köhnke tells us. His works are portals to unknown worlds and infinite carnal possibilities.

Roy Köhnke invited the independent curator and art critic Caroline Honorien to programme showings in the Crédakino film space. For her *Retour de Marsyas* she chose three videos about the body and skin in which the flesh becomes a space of perception and an interface with the world, history, memory and new technologies. The three continuously screened works are *\_God Mode\_* by the artists Larry Achiampong and David Blandy, Nina Davis's *Precursing* and *It's Dangerous to Go Alone! Take This* by Bassam Issa Al-Sabah.

by prosthetics that abolish physical limits and open new possibilities?

The *Suspended consumption* sculptures can't be pigeonholed. Their speculative nature – the indeterminacy produced by an intense fusion of organic materials and technology – upends the established order and its boundaries. They are an invitation to new ways of becoming, new forms of connection and potential radical change. They are truly monstrous, a new myth of resistance.

## ROOM 3

Roy Köhnke is fascinated by nature's sex life and evolutionary convergences.

For instance, over the course of their evolution certain flowers and insects develop a unique and exclusive interrelationship. Wild orchids modify their anatomies to attract male insect pollinators, developing visual and sexual attractors that imitate, for instance, the hairiness as well as the odour of female insects. In order to cover flies with their pollen, spromyophilous flowers, more commonly known as "corpse flowers", trap them by mimicking the visual, tactile and olfactory qualities of decomposing flesh. What can these interactions teach us about the construction and political dimension of our desires?

In the 3D video series *Magnetic Tendencies*, the artist stages the sensual encounter of bodies comprised of different materialities. The videos show the meeting of beings that are simultaneously organic, atmospheric and technological as they gather together and reveal themselves in an indeterminable but voluptuous dance.

Roy Köhnke invited other artists and poets to collaborate in the making of each of these videos. The artists Talita Otović, Low Lov and Sabrina Calvo were invited for the first three accompanying the *Fleur, Feu* exhibition. The images and sound evoke multiple possible interactions between differently-materialized bodies.

*Magnetic Tendencies* examines the political construction of our desires. While "nature" itself deconstructs what is considered "natural", this artist explores new models of sexual interaction, other ways to join together and inter-permeate. Roy Köhnke's videos subvert the prevailing normative and moral presumption of the existence of a natural order. His atmospheres charged with new imaginaries unveil the sensuality of materials. *Magnetic Tendencies* opens us up to queer desires and trans interactions between human beings and non-human beings, electromagnetic flows and particles...

# ROOM 1

## TRAP SERIES

- 1 *Evolv' in(g)to You, Trap series, inox, diffracting film, 140 x 140 x 33 cm, 2024*
- 2 *Bloom' in(g)to You, Trap series, inox, diffracting film, 160 x 140 x 33 cm, 2024*
- 3 *Escap' in(g)to You, Trap series, inox, diffracting film, 170 x 80 x 33 cm, 2024*

## XRAY STYLE SERIES

- 4 *Evolv' in(g)to You, Xray style series, graphite, felt pen, burns, collage, kraft paper, 2024*
- 5 *Escap' in(g)to You, Xray style series, graphite, felt pen, burns, collage, kraft paper, 2023*

## PARADE SERIES

- 6 *Hight touch #1, Parade series, inox, aluminium, diffracting film, 200 x 400 cm, 2024*
- 7 *Hight touch #2, Parade series, inox, aluminium, diffracting film, 200 x 400 cm, 2024*
- 8 *Hight touch #3, Parade series, inox, aluminium, diffracting film, 300 x 400 cm, 2024*
- 9 *Hight touch #4, Parade series, inox, aluminium, 300 x 400 cm, 2024*

## NO SAD STAR ALLOWED

- 10 *Troma, 2019*
  - 11 *Fleur, feu, 2024*
  - 12 *LOL, 2023*
  - 13 *La fuite, 2017*
  - 14 *Storm dancers, 2017*
  - 15 *Bras doigt, 2023*
  - 16 *La belle sucette, 2023*
  - 17 *Touché.x.es, 2024*
  - 18 *Fire!, 2023*
  - 19 *Bienvenue dans la vie, 2024*
  - 20 *Desperate, 2023*
- Extracts from the artist's personal notebook  
Fine art printing on papier Murakumo paper, 33 x 48 cm

## DEAF MORNINGS SERIES

- 21 *Chaotic System, screen capture, print on transparent film, diffracting film, 2024*
- 22 *Out of Battery, screen capture, print on transparent film, diffracting film, 2024*
- 23 *Fleur, Feu, screen capture, print on transparent film, diffracting film, 2024*
- 24 *High Touch, screen capture, print on transparent film, diffracting film, 2024*

# ROOM 2

- 25 *Suspended Consumption #1, plaster, Ethernet cables, steel, 2020*
- 26 *Suspended Consumption #2, plaster, Ethernet cables, steel, 2020*
- 27 *Suspended Consumption #4, plaster, Ethernet cables, steel, 2021*
- 28 *Ram jacket #3, denim, cyanotype, bleach, 2024*

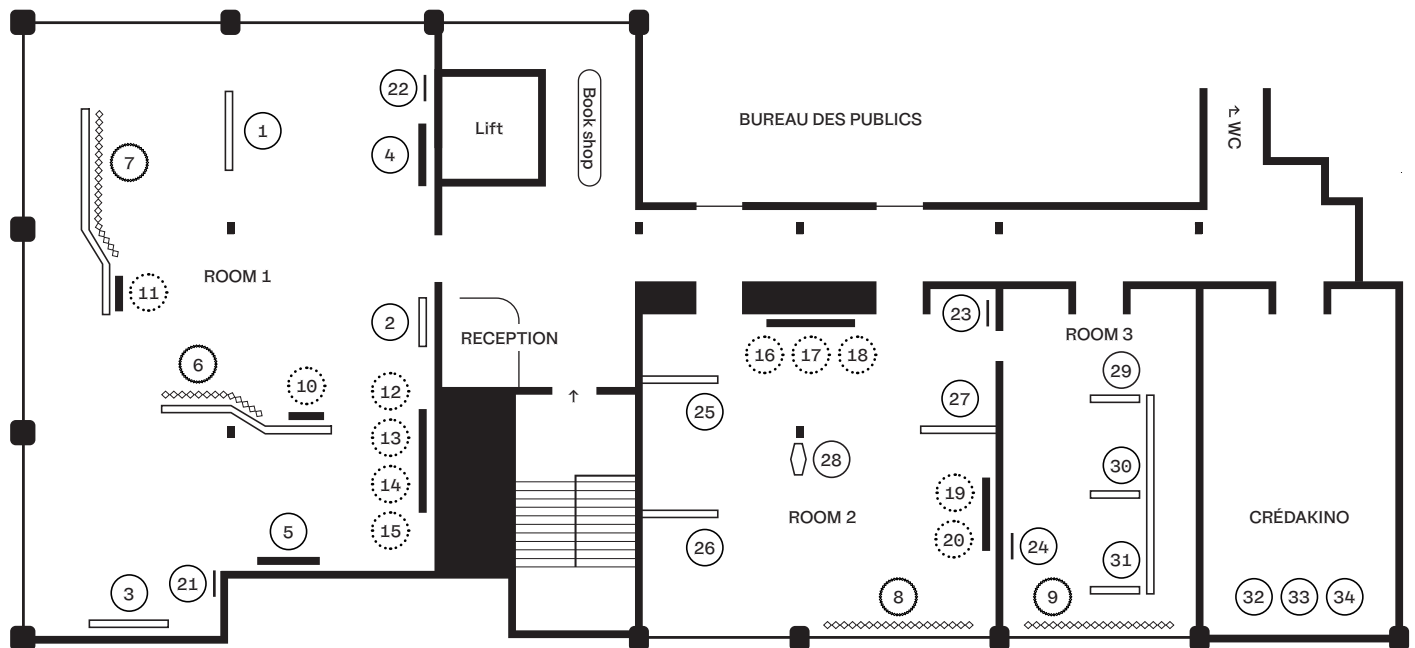
# ROOM 3

## MAGNETIC TENDENCIES SERIES

- 29 *Extreme softness, 3D animation, 3min 38s, 3D: Guillaume Seyller, BO: Talita Otovic, +/+, 2024*
- 30 *High Touch, 3D animation, 3min 34s, 3D: Guillaume Seyller, BO: Low Lov, Do U Feel like I DO?, 2024*
- 31 *Chaotic system, 3D animation, 3min 37s, 3D: Guillaume Seyller, BO: Sabrina Calvo, Murmuration, 2024*

# CRÉDAKINO

- 32 *Larry Achiampong & David Blandy, \_God Mode\_, colour video, sound, 11min 52s, 2023*
- 33 *Nina Davies, Precursing, colour video, sound, 11min 12s, 2023*
- 34 *Bassam Issa Al-Sabah, It's Dangerous to go Alone! Take This, colour video, sound, 29min 29s, 2023*



I'd especially like to thank: Charlie Mouton, the little devil without whom I couldn't have built this exhibition; Guillaume Seyller, the 3D magician; Sabrina Calvo, Low Lov and Talita Otović, for their magnetic sound creations; Caroline Honorien for the tempting Crédakino programme; Julien Arnaud, Gorge Bataille, Valentine Gardiennet, Balthazar Heisch and Ash Love, our sharp-eyed accomplices, and Mary Costeaux, the light spinner for a fortnight.

Thank you again, Claire Le Restif, for inviting my sculptures to embrace one of the most beautiful art centres in the Paris region, supported by the entire sparkling Crédac team and the seductive graphic design of Studio Kiösk.

Thanks to MO.CO. and the Fondation des Artistes for supporting the production of the first three *Magnetic Tendencies* videos.

And to all the creatures, past, present and future, who have accompanied me on this adventure.

Lov U, Roy

The work *Magnetic Tendencies* has been selected by the Fondation des Artistes patronage committee which has given it its support.  
It is co-produced with MO.CO. Montpellier Contemporain.

## EVENTS

### RELEASE OF THE BOOK *LA BELLE SUCETTE* \*

■ Saturday, March 15<sup>th</sup> ■ 4pm-5pm

Carte blanche to Roy Köhnke, Julien Arnaud (art critic and publisher) and Sophie Legrandjacques (director of the art centre Le Grand Café), to launch the book *La belle sucette*, published by Le Grand Café, Centre d'art contemporain de Saint-Nazaire and Ghost House.

### DISCUSSION \*

■ Saturday, March, 15<sup>th</sup> ■ 5pm-6pm

Discussion between Roy Köhnke and Caroline Honorien, independent curator and art critic invited to the Crédakino programme.

\* Free entry

## BUREAU DES PUBLICS

### VISITE ENSEIGNANTE \*

■ Tuesday, January 21<sup>st</sup> ■ 2:30pm-4pm and 5pm-7pm

Guided tours of the exhibition for professionals in the education, social and voluntary sectors. Group leaders can then book a visit and a workshop.

### SUNDAY TOUR

■ Every sundays ■ 4pm-5pm

Guided tour of the exhibition, with cultural and artistic references.

### WORKSHOPS-HOLIDAYS \*

■ 19, 20, 21 february ■ 3pm-5pm

Creative workshops for children aged 6 to 12 during the school holidays.

### CRÉDACANTINE \*

■ Thursday, March, 6<sup>th</sup> ■ 12am-2pm

Guided tour of the exhibition by Roy Köhnke and Claire Le Restif, followed by lunch.

Participation to the lunch: 8€ / members of Crédac: 5€

### ATELIER-GOÛTER \*

■ Dimanche, March, 9<sup>th</sup> ■ 3pm-5pm

Families explore the exhibition with the Public team, and then take part in a workshop that extends the visit in a sensitive way. A snack concludes the session.

Created for children from 6 to 12 years old and their families.

### ART-THÉ \*

■ Thursday, March, 13<sup>th</sup> ■ 4pm-5:30pm

Guided tour of the exhibition followed by discussions about the cultural resources of the Ivry media library. Tea and pastries are available.

All events are free unless otherwise stated.

\* Booking essential: [contact@credac.fr](mailto:contact@credac.fr) / +33 (0)1 49 60 25 06

# LE CRÉDAC