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CAPTIONS

- 1 – Fat Iggy, 2009
2 – Aphrodite 4, 2014
3 – Member of the Orchestra (Kirby), 2005
4 – Whirling Melinda, 1999

Martin Kersels

Born in 1960 in Los Angeles ^{us}
Lives and works in Yale, New Haven ^{us}

SELECTION OF EXHIBITIONS SINCE 1999

2024 *Drapé*, Ketabi Bourdet, Paris, France

2022 *Enrico Baj/Martin Kersels Home Sweet Home*, Galerie GP & N Vallois, Paris, France ♥*
Mood Ring, curator: Sabrina Tarasoff, Treignac Projet, Treignac, France ♥

2020 *Retour vers le futur*, Galerie GP & N Vallois, Paris, France

2019 *Cover Story*, Mitchell-Innes & Nash Gallery, New York, United States ♥

2018 *Kanal Brut - Centre Pompidou*, Brussels, Belgium
Disc-O-Graphs (Disques-O-Graphiques), Galerie GP & N Vallois, Paris, France ♥

2017 *Contre-allées*, curator: Alain Bublex, Galerie GP & N Vallois, Paris, France

2016 *Energy Flash*, Museum of Contemporary Art, Antwerp, Belgium*
Heroes, curator: The Drawer, Galerie GP & N Vallois, Paris, France*

2015 *Seen and Heard*, Redling Fine Art, Los Angeles, United States ♥*

2014 *Olympus*, Galerie GP & N Vallois, Paris, France ♥
In Vivo, Centre Georges Pompidou, Paris, France ♥
Sound or Art, Fondazione Prada, Milan, Italy

2013 *XXXXXXXXXO*, MOCAiv, MOCA, Los Angeles, United States ♥
La distance juste, curator: Albertine de Galbert, Galerie GP & N Vallois, Paris, France*
Tell me whom you haunt: Marcel Duchamp and the contemporary readymade, Blain Southern Gallery, London, United Kingdom

2012 *Charms and Devotionals*, Elizabeth Leach Gallery, Portland, United States ♥
Charms (Black Cloud/Green Dog/Little, Little Boy/White House/Silver Clouds), Museum of Art, Santa Barbara, United States ♥
Bruce Conner and the Primal Scene of Punk Rock, Museum of Contemporary Art, Denver, United States

2011 *Incongru*, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland*
Passionista, ACME, Los Angeles, United States ♥
Charms, Stacks & Flotsam, Mitchell-Innes & Nash Gallery, New York, United States ♥
Under Destruction I-III, Swiss Institute Contemporary Art, New York, United States*

2010 *Five Songs*, Galerie GP & N Vallois, Paris, France ♥
Une forme pour toute action, Le Printemps de septembre, Toulouse, France*
Tumble Room, Tinguely Museum, Basel, Switzerland ♥
The Whitney Biennial, Whitney Museum, New York, United States*
Under Destruction, Tinguely Museum, Basel, Switzerland*

2009 *Fat Iggy: Discography*, Galerie GP & N Vallois (Project Room), Paris, France ♥
Fat Iggy, Guido Costa Projects, Torino, Italy ♥
Jason Martin wants to be a punk rocker, Renwick Gallery, New York, United States ♥

2008 *Headache and other new works*, ACME, Los Angeles, United States ♥
Heavyweight Champion, Museum of Art, Santa Monica, United States ♥*
Ne pas jouer avec des choses mortes, Villa Arson, Nice, France*
Disorderly Conduct: Recent Art in Tumultuous Times, Orange County Museum of Art, Newport, United States

2007 *Heavyweight Champion*, The Frances Young Tang Teaching Museum, Saratoga Springs, United States ♥
Œuvres Encombrantes, Galerie GP & N Vallois, Paris, France

2006 *Accidents*, Galerie GP & N Vallois, Paris, France
Charms in a Throne Room, ACME, Los Angeles, United States ♥
Situation Comedy: Humor in Recent Art, Touring exhibition, Canada*

2005 *Orchestra for Idiots*, Galerie GP & N Vallois, Paris, France ♥
Dionysiac, Centre Georges Pompidou, Paris, France*
Pratique de la catastrophe : Burlesques contemporains, Jeu de Paume, Paris, France*
L'Idiotie, curator: Jan-Yves Jouannais, Expérience Pommery #2, Domaine de Pommery, Reims, France*
100 Artists See God, ICA, London, United Kingdom*

2004 *Wishing Well*, ACME, Los Angeles, United States ♥
Illuminous, Guido Costa Project, Torino, Italy ♥
Is there a curator to save the show?, Galerie GP & N Vallois, Paris, France
Suburban House Kit, Deitch Projects, New York, United States

2003 *Home*, Galerie GP & N Vallois, Paris, France
Mouvement de fond, MAC Contemporary Art Museum, Marseilles, France
Yankee Remix (with A. Messenger and Z. Leonard), Mass MoCA, North Adams, United States

2002 *Fat Man*, Galerie GP & N Vallois, Paris, France ♥
Bracelet, Peggy Phelps Gallery, Claremont Graduate University Art Gallery, Claremont, United States ♥
Martin Kersels, Showette, ACME, Los Angeles, United States ♥
French Collection, 49 artistes d'aujourd'hui, un choix d'acquisitions du Fonds National d'Art Contemporain (Paris), MAMCO, Geneva, Switzerland ♥

2001 *Tumble Room*, Deitch Projects, New York, United States ♥
Martin Kersels, Modern Art, London, United Kingdom ♥
Record all-over, 9^{ème} Biennale de l'Image, MAMCO, Geneva, Switzerland

♥ Solo Show
* Catalogue



Orbit chair, 2022

2001 *The Americans: New Art*, Barbican Center, London, United Kingdom*
The Sensational Line, Museum of Contemporary Art, Denver, United States*

2000 Martin Kersels, Kunsthalle, Bern, Switzerland ♥
Departures, 11 artists at the Getty, The J. Paul Getty Museum, Los Angeles, United States*
Made in California et Made in California – NOW, County Museum of Art, Los Angeles, United States*

1999 *Spinning*, Galerie GP & N Vallois, Paris, France ♥
 Martin Kersels, Dan Bernier Gallery, Los Angeles, United States ♥
 EXTRAetORDINAIRE, Printemps de Cahors, Cahors, France*

As part of the SHRIMPS collective, which he joined in 1984, Martin Kersels put on many performances in which he plays on his outstanding physique, both impressive and cumbersome. Subsequently, his activity veered towards actions which sometimes took place in the street in front of passers-by, but only really existed, strictly speaking, in the form of traces represented by films and photographs. More specifically, he could be seen falling down in the street (*Tripping*, 1995), falling flat on his back (*Falling*, 1994), getting his friends to hit him (*Friends Smacking Me*, 1998), throwing those same friends (*Tossing a Friend*, 1996), and holding them by their feet and spinning them (*Whirling*, 1996).

With *Fat Iggy* (2009), the artist does a pastiche of Iggy Pop, who as thin as a rake, with bulging muscles, represents in the collective imagination the ultimate performer. In borrowing the improbable poses of the leader of the Stooges, Kersels puts himself in an uncomfortable position – both literally and figuratively – with the aim of deconstructing the myth of the rock star, leaving the onlooker both amused and somewhat ill at ease in front of this body which is not altogether cut out to reproduce the lascivious swaying of the « Iguana ». Kersels produced two installations which radically redrew the boundaries separating the both performative and sculptural dimension of his work. The first, *Rickety* (2007), which was shown at the retrospective show of his work held at the Santa Monica Museum of Art in 2008, consisted of a dance set-stage with found furniture on which was performed on the opening night « uh! », a choreography by Melinda Ring. The second, *Five Songs* (2010), presented at the Whitney Biennial in 2010 and at the gallery the same year, was made up for its part of five orange, black and white modules. All these sculpture-scenes are waiting for a singer, dancer or performer to be set in motion, with Kersels completely removing himself to make way for the artists invited to make use of them. Through these two installations, he seeks to bring the body back into the gallery. He manages to transcend the relationship to the body as it is usually seen in performance and sculpture, while at the same time subtly probing the notions of author and authenticity.

From Antoine Marchand, in *Volume*, 2013



Exhibition view *Disc-O-Graphs (Disques-O-Graphiques)*, Galerie GP & N Vallois, Paris, France, 2018