

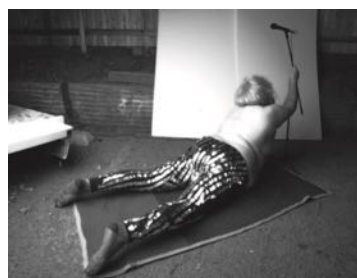
VALLOIS

GALERIE

Georges-Philippe
& Nathalie Vallois

33 & 36, Rue de Seine
75006 Paris-fr
T. +33 (0)1 46 34 61 07
F. +33 (0)1 43 25 18 80
galerie-vallois.com
infos@galerie-vallois.com

1018 Madison Avenue
NYC, NY 10075
Fleiss-vallois.com



1



2



3



4

CAPTIONS

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

♥ Solo show
* Catalog

Martin Kersels

Born in 1960 in Los Angeles *US*
Lives and works in Yale *US*

SELECTION OF EXHIBITIONS

- 2025** *Musicology*, Galerie GP & N Vallois, Paris, France
- 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*, Musée d'art contemporain, Anvers, 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 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 Boy/White House/Silver Clouds), Museum of Art, Santa Barbara, United States ♥
- 2011** *Incongru*, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland*
Passionista, ACME, Los Angeles, United Kingdom ♥
Charms, Stacks & Flotsam, Mitchell-Innes & Nash Gallery, New York, United Kingdom ♥
Under Destruction III, Swiss Institute Contemporary Art, New York, United Kingdom*
- 2010** *Five Songs*, Galerie GP & N Vallois, Paris, France ♥
Une forme pour toute action, Le Printemps de septembre, Toulouse, France*
Tumble Room, Musée Tinguely, Basel, Switzerland ♥
The Whitney Biennale, Whitney Museum, New York, United Kingdom*
Under Destruction, Musée Tinguely, Basel, Switzerland*
- 2009** *Fat Iggy: Discography*, Galerie GP & N Vallois (Project Room), Paris, France ♥
Fat Iggy, Guido Costa Projects, Turin, 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*
- 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, traveling exhibition, Canada*
- 2005** *Orchestra for Idiots*, Galerie GP & N Vallois, Paris, France ♥
Dionysiac, Centre Pompidou, Paris, France*
100 Artists See God, ICA, London, United Kingdom*
- 2004** *Wishing Well*, ACME, Los Angeles, United Kingdom ♥
Illuminous, Guido Costa Project, Turin, Italy ♥
Is there a curator to save the show?, Galerie GP & N Vallois, Paris, France
- 2003** *Home*, Galerie GP & N Vallois, Paris, France
Mouvement de fond, MAC Contemporary Art Museum, Marseille, France



Orbit chair, 2022

- 2002** *Fat Man*, Galerie GP & N Vallois, Paris, France ♥
Bracelet, Peggy Phelps Gallery, Claremont Graduate University Art Gallery, Claremont, United Kingdom ♥
Martin Kersels, *Showette*, ACME, Los Angeles, United States ♥
Contemporain (Paris), MAMCO, Geneva, Switzerland ♥
- 2001** *Tumble Room*, Deitch Projects, New York, United States ♥
Martin Kersels, Modern Art, London, United Kingdom ♥
Record all-over, 9ème Biennale de l'Image, MAMCO, Geneva, Switzerland
The Americans: New Art, Barbican Center, London, United Kingdom*
The Sensational Line, Museum of Contemporary Art, Denver, United States*
- 2000** *Martin Kersels*, Kunsthalle, Berne, 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 Kingdom ♥
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