

**Kris Martin**

***EXIT***

**A-Z**



- *100 Years*, 2004
  - mixed media
  - Collection Mimi & Filiep Libeert, Belgium
- 'This bomb will detonate in 2104. I'll be long gone by then. I made it in 2004, as part of my battle against finiteness.'



- *Annunciata*, 2016
  - oakwood, metal
  - Private collection, Germany
- 'A halo of pigeon spikes surrounds a 17th-century Madonna and seems to scare off the angels.'



- *Bee*, 2009
  - gold
  - Courtesy of the artist
- 'A golden cast of a dead bee as *pars pro toto* of a global disaster. If bees die out, then mankind is also doomed.'



- *But Strange That I Was Not Told That the Brain Can Hold In a Tiny Ivory Cell God's Heaven and Hell*, 2005
  - safes
  - Private collection
- 'This quote is by Oscar Wilde and fits perfectly onto the buttons of this safe. The safe door with GOD is open.'



- *Casares*, 2009
  - DVD, loop
  - Sies + Höke, Düsseldorf
- 'I can't turn back the clock.'



- *End-Point of 'Bahá'í Prayers'*, 2017
- *End-Point of 'Guru Granth Sahib'*, 2017
- *End-Point of 'Nihon Shoki'*, 2017
- *End-Point of 'Tanakh'*, 2017
- *End-Point of 'Tao Te Ching'*, 2017
- *End-Point of 'Tattvartha Sutra'*, 2017



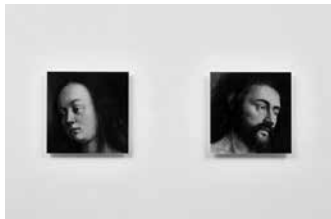
- *End-Point of 'The New Testament', 2017*
- *End-Point of 'The Pali Canon', 2017*
- *End-Point of 'The Quran', 2017*
- *End-Point of 'The Teachings of Confucius', 2017*
- *End-Point of 'The Vedas', 2017*



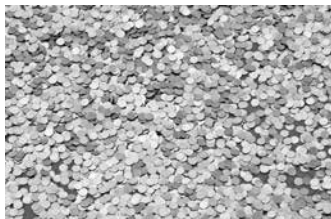
- collage, graphite on paper
- Courtesy of the artist and Sean Kelly, New York

'The last full-stops from the holy books or scriptures of the world's greatest religions were pasted onto a white page. Do they only have the final full-stop in common?'





- *Eve & Adam*, 2017
  - photographs mounted between Perspex, diptych
  - Courtesy of the artist
- 'A woman and a man.'



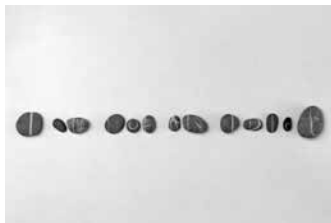
- *Festum II*, 2010
  - bronze
  - Courtesy of the artist
- 'Confetti is perishable, but this bronze version is eternal. We are mortal.'



- *Funnel*, 2005
  - 22 carat solid gold
  - Olbricht Collection
- 'Gold is the material for a crown, the symbol of power. An inverted funnel symbolises idiocy. Power and idiocy are immortalised in a single image.'



- *Holy Grail*, 2013
  - cup, lead
  - Private collection
- 'I placed a beggar's cup on a lead plinth. The rich can strive for material detachment, but of wealth the poor can only dream.'



- *I Am Not an Idiot*, 2010
  - found pebbles
  - Private collection
- 'On a beach, I found thirteen boulders with quartz veins forming letters. They are created by nature, which dictates to me: *I am not an idiot.*'



- *Idiot*, 2005
  - ink on paper, 1494 pages
  - Courtesy of the artist
- 'Like a monk, I copied *The Idiot* by F. Dostoevsky. In so doing, I replaced the name of the protagonist *Myshkin* with *Martin* and became the idiot myself.'



- *Idiot II*, 2006
  - golden coin, 22 carat
  - Courtesy of the artist
- 'A 22-carat coin was struck with my effigy. The currency *1 Idiot* neutralises pride.'



- *Idiot XI*, 2014
  - two mirrors, belt
  - Courtesy of the artist
- 'A self-portrait made from two man-sized mirrors, held together with my belt.'



- *Mandi VIII*, 2006
  - plaster
  - Olbricht Collection
- 'Without the two snakes, Laocoön's fear and that of his sons is inexplicable. The cause of their terror has disappeared but the emotion can still be read in their faces and body language.'



- *Mandi XV*, 2007
  - steel, bronze
  - Olbricht Collection
- ‘This perfectly functional sword is too large for a man. Who is it for?’



- *Mandi XLIV*, 2017
  - railroad barriers painted black, moving randomly
  - Courtesy of the artist
- ‘Barriers are erected haphazardly, and are raised and lowered with the same degree of randomness. What’s holding us back and why?’



- *Microscope*, 2020
  - microscope with adapted lens
  - Courtesy of the artist
- ‘Through this microscope, we see people. This work is about nullity.’





- *Miserere*, 2016
- radio, plaster, electronic units
- König Galerie, Berlin/ London/Tokyo

'A robust radio from a building site, which typically blasts loud music, emits an almost inaudible version of Allegri's *Miserere*.'



- *Mr*, 2007
- mirror
- Courtesy of the artist

'When you walk past this narrow mirror, you'll catch a glimpse of yourself. A metaphor for life.'



- *Plate With Milk*, 2005
- porcelain, milk
- Gaby and Wilhelm Schürmann Collection, Herzogenrath

'The cat doesn't come because of us, but for the milk. Who expects what from whom?'



- *Sol*, 2006
- sunlight on wood
- Collection Mimi & Filiep Libeert, Belgium

'An ancient Asian folk tale tells of a farmer who wants to become the sun because it burns him. When a cloud then blocks its rays, the sun wants to become a cloud. In an act of hubris, the cloud unleashes a deluge, and the earth below begins to blossom and flourish. In his lust for power, he then wants to become the earth. Until a peasant tears up the soil with a plough, which then makes him want to become a farmer again.'



- *Solitary*, 2019
  - marble, gold
  - Courtesy of the artist
- 'When you wear this ring, you remain still, all alone.'



- *Spatium*, 2009
  - 12 Lambda prints
  - Fürstlich Fürstenbergische Sammlungen, Donaueschingen
- 'Shots from the inside of the skull of a young 15th-century monk resemble satellite images of a desert.'



- *Still Alive*, 2005
  - bronze, silver-plated
  - Courtesy of the artist
- 'I had my skull scanned, plotted, cast and silvered. It's the first skull of a living human being in art history.'



- *Still Alive*, 2011
  - ink on paper, 34 drawings
  - Burger Collection, Hong Kong
- '34 studies of my skull that were drawn without looking at the page.'



- *The End*, 2006
  - mixed media on mirror
  - Collection Mimi & Filiep Libeert, Belgium
- 'We're actors. Our reflections are our audience.'



- *Trinity I*, 2009
  - information flap board, black metal
  - Collection Vanmoerkerke
- 'Where are we heading?'



- *T.Y.F.F.S.H.*, 2009
  - hot air balloon, ventilators
  - Collection Mimi & Filiep Libeert, Belgium
- 'The dream of flying and drifting with the wind is captured in the museum.'



- *Unter der Erde scheint die Sonne*, 2014
  - marble
  - Courtesy of the artist
- 'Under the earth is legible, but shines the sun is hidden beneath the soil.'*



- *Untitled*, 2010
  - found artillery shells
  - Private collection
- '700 artillery shells that were decorated with flowers and other charming motifs in the trenches, during lulls in the wartime offensives. From German soldiers and the allied forces, all mixed together. Beauty meets horror.'*



- *Vase*, 2005
  - Chinese porcelain, glue
  - Gaby and Wilhelm Schürmann Collection, Herzogenrath
- 'I broke a Chinese vase and stuck it back together. Breaking and pasting as a metaphor for life. The vase reads in Chinese: *The market and the people who go to the market.*'*



- *Wakefield*, 2014
  - bronze
  - Courtesy of the artist
- 'A bronze cast of a dead gecko stares back at us. Memento mori or lucky charm?'



- *Wanderer II*, 2011
  - foot, shoe, golden coin
  - Private collection, Köln
- 'I placed a gold coin in this shoe of a dead soldier, which he can use to pay Charon to ferry him across the Styx.'



- *Water*, 2020
  - found receptacles, water
  - Courtesy of the artist
- 'Water. Ordinary and vital to life.'

You have just visited Kris Martin's exhibition. What did you notice? Did the artist move you? Were you struck by questions that are bigger than life itself? Did you find beauty in the artist's poetic gestures? For over twenty years, Kris Martin has been using uncomplicated interventions to create images that touch the core of our existence. Finiteness and transience, in other words life and death, are themes that the artist constantly explores in his installations, sculptures, drawings and objects. Recognisable, everyday items become carriers of existential musings in his work. Small additions, omissions or reversals make you look differently at what you thought you already knew. The potential and imperfections of mankind are cloaked by the artist in a universal visual language and enriched with considered references to art and literature. Perhaps the longest you've ever stopped in a museum to contemplate life and death is the time you've spent with Kris Martin's little golden bee.

This visitor's guide is published on the occasion  
of the exhibition Kris Martin *EXIT*, 07.03.2020-03.01.2021  
S.M.A.K., Ghent

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thanks to

Tim Vanheers

The texts in this visitor's guide can be downloaded from [smak.be](http://smak.be).

Published with the support of:





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