



Exhibition view
Courtesy of the artists & Florence Loewy, Paris
© Aurélien Mole



David Posth-Kohler has long repurposed iconic consumer objects of globalization—backpacks, sneakers, cell phones—by reshaping them through local craft techniques encountered during his many travels: hand-painted lettering and aluminum casting in Cuba, wood carving and leatherwork in Senegal, and more. The technical self-reliance he discovered along the way inspired him to “be his own little industry.” These vernacular practices, with their singular, handmade finish far removed from mass-produced imitation, expose the fetishism surrounding these standardized global goods.

Later, figuration took on a central role in the series *Menteur Mentor*, a tribe of articulated puppets of all sizes, assembled from ceramic elements and salvaged objects or materials. The artist gives these puppet-like figures emblematic yet generic names: *Les Joueurs de cartes*, *La Danseuse et l'Attentif*, *Le Berger*, *Le Dealer*, *Le Démon*, and so on. Like Degas's *La Petite Danseuse Aged Fourteen*—whose original 1881 version was made of wax and found garments—Posth-Kohler's characters share a similarly composite, “impure” quality. More directly, the artist draws on recurring motifs from art history, such as *The Card Players* (from Caravaggio to Cézanne) or Rembrandt's *The Anatomy Lesson for The Observer*, while also referencing oversized carnival puppets and contemporary dance (notably Gisèle Vienne's doll-infused choreography, or the haunting movement work of Olivier Dubois).

Hands and feet are recurring tropes in David Posth-Kohler's work: the former for dancing and traversing the world, the latter for shaping matter. In *Menteur Mentor*, the gestures they evoke give the figures their full expressive power—some of them, with scarcely any body at all, are defined entirely by their movements (*La Danseuse*, *Le Mendiant*). Their poses and hints of motion are supported by various structural elements—rods, planks, panels, crates—that function as plinths, stages, or bits of furniture against or on which the figures lean, rest, or perform. With each new exhibition, the artist reassembles them using found materials gathered on site, constantly renewing their pantomime.

Clearly, the artist reconnects here with the life of a performer that surrounded his childhood: experimental cinema from the Compagnie du carton-pâte, street singing with a barrel organ, magic shows, and more. (...)

Excerpts from “*Des pieds et des mains*”
by Anne Giffon-Selle (2023)

David Posth-Kohler & Manoela Prates
Que veut la vie quand tu chutes

Galerie Florence Loewy, Paris
2024



David Posth-Kohler, *Le Démon*, 2021
Glazed stoneware, metal
70 x 60 x 50 cm (27.6 x 23.6 x 19.7 in)
© Aurélien Mole

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David Posth-Kohler, *Le Démon*, 2021
detail
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David Posth-Kohler, *L'attentive attention de l'écouteur parlant*, 2022
Wood, fabric, glazed stoneware, metal
70 x 60 x 50 cm (27.6 x 23.6 x 19.7 cm)
© David Posth-Kohler

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David Posth-Kohler, *La Transe*, 2021
Glazed stoneware, metal
90 x 40 x 40 cm (35.4 x 15.7 x 15.7 in)
© David Posth-Kohler



Exhibition view
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Exhibition view
© Aurélien Mole



David Posth-Kohler, *La lente expérience du gaspilleur*, 2022
Fabrics, metal, glazed stoneware
120 x 40 x 30 cm (47.2 x 15.7 x 11.8 in)
© Aurélien Mole



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The exhibition at the MAC Lyon featured a stylized cabin adorned with drawings of ears on its sides—a visual metaphor for a mind attuned to the world. This structure, both intimate and symbolic, invited visitors into a space of introspection. Surrounding it, the gallery walls were covered in wallpaper made up of images drawn from the artist's personal research, evoking a visual lexicon of observations and reflections on the world. This immersive installation combined

introspection with a deciphering of reality, offering a poetic exploration of the connections between thought, perception, and our understanding of the environment. A subtle dialogue unfolded between the inside and outside of the cabin, engaging the viewer in a sensory and intellectual experience.



Exhibition view
© Blaise Adilon



David Posth-Kohler, *Le Garde*, 2021
Fabrics, metal, glazed stoneware
230 x 100 x 40 cm (90.5 x 30.4 x 15.7 in)
© Léa Mercier



Exhibition view
© Léa Mercier



Exhibition view
© Léa Mercier



Exhibition view
© Léa Mercier



Exhibition view
© Léa Mercier



David Posth-Kohler, *La Trans*, 2021
Fabrics, metal, glazed stoneware
70 x 40 x 20 cm (27.6 x 15.7 x 7.9 in)
© Léa Mercier



© Margaux Salarino & Anaïs Allias

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David Post-Kholer
DanseDanseDanse

Jeune Création 65, Thaddaeus ropac, Paris
2021



David Posth-Kohler, *DanseDanseDanse*, 2017
Wood, aluminium, video, glazed earthenware
350 x 270 x 110 cm (137.8 x 106.3 x 39.4 in)
© Jean-Julien Ney

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Sténos is a monumental sculpture composed of abstract forms and interlaced hands. The work symbolizes human connection and explores relationships between individuals through a poetic composition. It reflects a universal civilization where harmony and tension coexist, embodying the invisible ties that bind—or divide—human beings. The installation thus becomes a metaphor for human interaction and the energies that flow within societies.



David Post-Kholer
Le Cœur et l'Ouvrage

Doc, Paris
2018



David Posth-Kohler, *Le Cœur et l'Ouvrage*, 2018
Set of hand casts bearing fragments of sculptures destroyed in
the workshop, raised on wire structures.

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SOLO AND DUO EXHIBITIONS

- 2026 *forthcoming*. Biennale de Gontierama, Château-Gontier (FR)
forthcoming. Centre d'art des Capucins, Embruns (FR)
2024 *Que veut la vie quand tu chutes*, Florence Loewy, Paris (FR)
2022 *Crossover : David Posth-Kohler x Bruce Nauman*, Le Mac, Lyon (FR)
2021 *Mentor/Menteur*, Le Doc, Paris (FR)
2020 Biennale d'art contemporain de Lyon, MAC, Lyon (FR)
2015 *Noir Miroir*, Espace d'arts plastiques Madeleine-Lambert, Vénissieux (FR)
Usage moderne, technique sponsor, L'attrape couleurs, Lyon (FR)

GROUP EXHIBITIONS

- 2025 *forthcoming*. Galerie YGREC, Aubervilliers (FR)
La Cure, Musée de Saint-Gervais-les-Bains (FR)
Centre d'art Bastille, Grenoble (FR)
2024 *Que veut la vie quand tu chutes*, Florence Loewy, Paris (FR)
2023 *Trois petits tours et puis reviennent*, Villa du Parc, Annemasse (FR)
Mystery Machine, Le 6B, Saint-Denis (FR)
2022 *Trois petits tours*, CRAC Le 19, Montbéliard (FR)
Art Basel, invited by John Armleder, Basel (CH)
Construire la légende, Les Rives Dervoises, Haute-Marne (FR)
Normal Map, Le Wonder, Clichy (FR)
Close Encounters, Copenhagen (DK)
2019 *Dance of Atome*, Doc, Paris (FR)
2018 *Plein Jeu*, FRAC de Reims, Reims (FR)
2016 *This is where we belong*, Point commun, Annecy (FR)
Plusieurs doigts, La Serre, Saint-Étienne (FR)
Rendez-Vous, CAFA Art Museum, Beijing (CH)
Collection de la ville de Vénissieux, Vénissieux (FR)
Espace d'arts plastiques Madeleine-Lambert (FR)
La Jeune Création, 67ème éditions Galerie Thaddaeus Ropac, Paris (FR)
École d'art Gérard Jacot, Belfort (FR)
2015 *Anne et Lucie*, Musée des Beaux-Arts de Valence (FR)
2014 *Vision of Love*, Le Toboggan, centre culturel, Décines (FR)
Rendez-Vous, Biennale de Lyon, IAC, Villeurbanne (FR)
Lejos del teclado, Biennale, La Havane (CU)
BLOOP, Galerie La GAD, Marseille (FR)
AFK, Galerie Erratum, Berlin (DE)
2013 *Prochainement Ici*, Galerie Verney Carron, Lyon (FR)
Les enfants du Sabbat #15, Centre d'art contemporain le Creux de l'enfer, Thiers (FR)
2012 *Sub-situ*, Galerie privée, Lyon (FR)
2011 *MAPRA*, Réfectoire des Nonnes, Lyon (FR)
52A34, Appartement privé, Lyon (FR)
Hotel Garage, Galerie privée, Grézieu la Varenne (FR)
2010 *Na Zdrowie*, Spacekraft Pompadour, Lyon (FR)

RESIDENCES

2024	L'envers des pentes, Refuges de Écrins
2021	CRESS Grand Est, Construire une légende Ateliers Orange Rouge, curator: Elena Cardin, Paris
2017	Doc I, Paris Residence 'La parole aux collégiens' CRAC Le 19, Montbéliard
2016	l'Atelier 17, Friche Lamartine, Lyon Moly-Sabata / Fondation Albert Gleizes, Sablons
2015	ADERA, Décines le grand large

PUBLIC COLLECTIONS

2024	Artothèque Nouvelle-Aquitaine. FRAC
2020	Musée d'art contemporain de Lyon. MAC
2019	Fond régional d'art contemporain de Reims. FRAC
2015	Collection du fond d'art contemporain de la ville de Vénissieux

EDUCATION AND AWARDS

2013	Winner of the Linossier Prize DNSEP (Jury's congratulations), Beaux-Arts de Lyon
2011	DNAP, Beaux-Arts de Lyon

PUBLICATIONS

Magazine Transfuge. April 2022
Magazine Temple 2021
Carf 01, Reportage Photo pour le Frac de Reims
Noir Miroir. Publication of solo show with Xavier Julien and Marc Bembekoff
Vision of love. Exhibition catalog with Joël Riff, Charlotte Cosson & Emmanuelle Luciani
Rendez-Vous, 2015, exhibition catalog
Les Enfants du Sabbat #15, exhibition catalog, Le Creux de l'enfer, François Aubart

CONTACT

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