

Brice Dellsperger

AIR DE PARIS

32, rue Louise Weiss

February 20–March 20

In this installment of Brice Dellsperger's series "Body Double," 1995–, which spans twenty-four video projects, the Paris-based artist continues to remake sequences from feature films, especially psychosexual thrillers like the 1984 Brian De Palma movie for which the series is named. In *Body Double 22*, 2007, Dellsperger's longtime collaborator Jean-Luc Verna, an artist whose pierced and tattooed body is unmistakable and specific, plays every character, including the central married couple, in sequences taken from Stanley Kubrick's *Eyes Wide Shut* (1999). Dellsperger digitally stitches the actor into the scene in multiples: Dozens of menacing Vernas, hooded in red, witness the high priest Verna order the commencement of a sexual ritual performed by docile, available Vernas; in the background, a Verna hammers on an electric keyboard. The dialogue of a tightly wound thriller unspools and is rewoven as inchoate melodrama. Dime-store wigs, pared-down sets, imprecise lip-syncing (*doublage* in French), and the epileptic seams of digital editing do more than simply parody the luxe art direction of a Hollywood feature. These techniques treat films as bodies, re-dressing them in a way that reminds viewers of the common root of *travesty* and *transvestite* but also cutting into them, rearranging, castrating, or enhancing, with the editing scars left in view. With *Body Double 23*, 2007, a remake of De Palma's remake of murdered starlet Elizabeth Short's audition reel in *The Black Dahlia* (2006), Dellsperger's sixteen-year use of the director's oeuvre as medium ensures that he operates not just on the level of a single film but on that of individual, career, genre, and historiography.



Brice Dellsperger, *Body Double 22*, 2007, still from a color film, 35 minutes.

— Julia Langbein