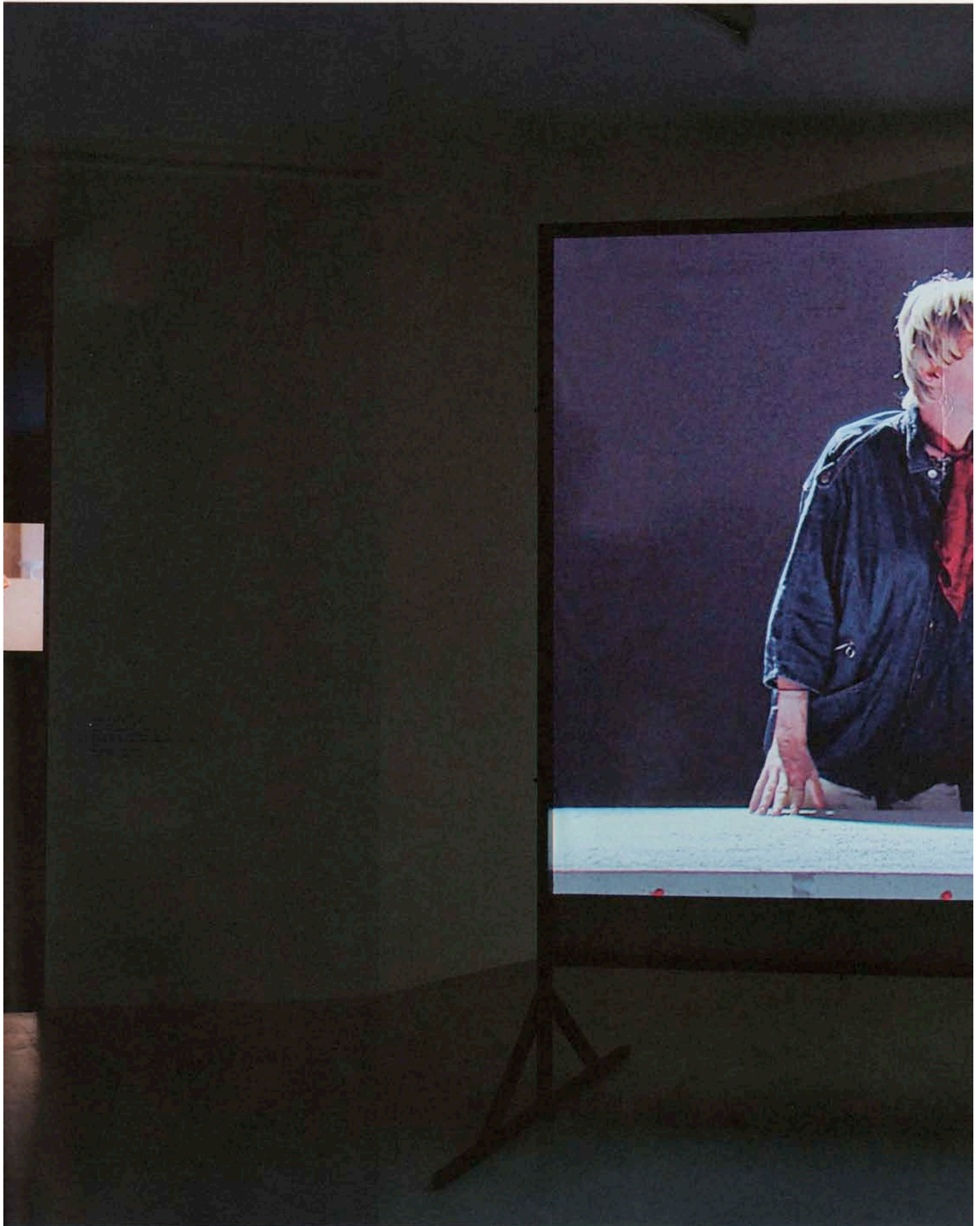


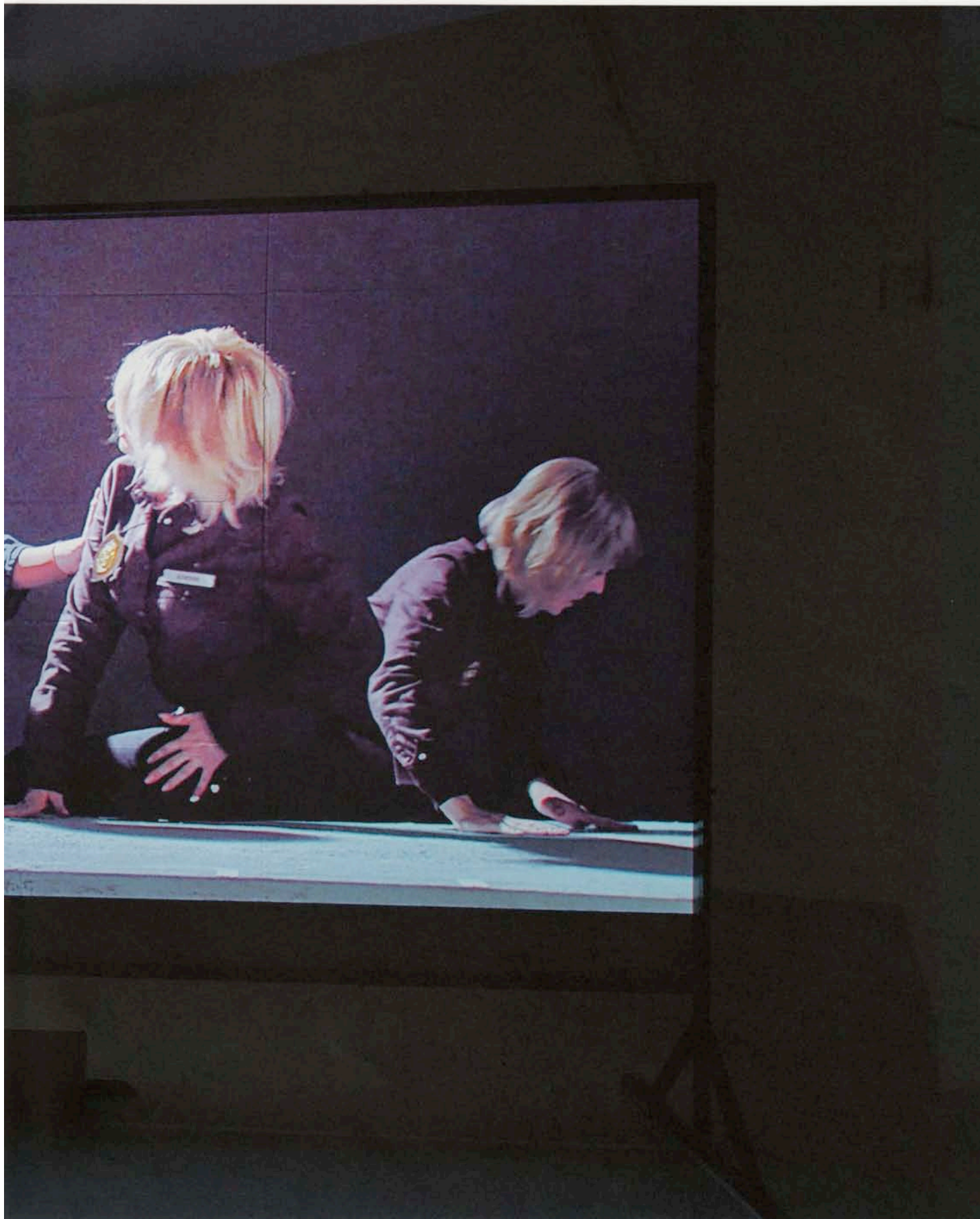
Brice Dellsperger *Bons Baisers d'Hollywood*



Brice Dellsperger
Body Double 29, 2010, 2'58"

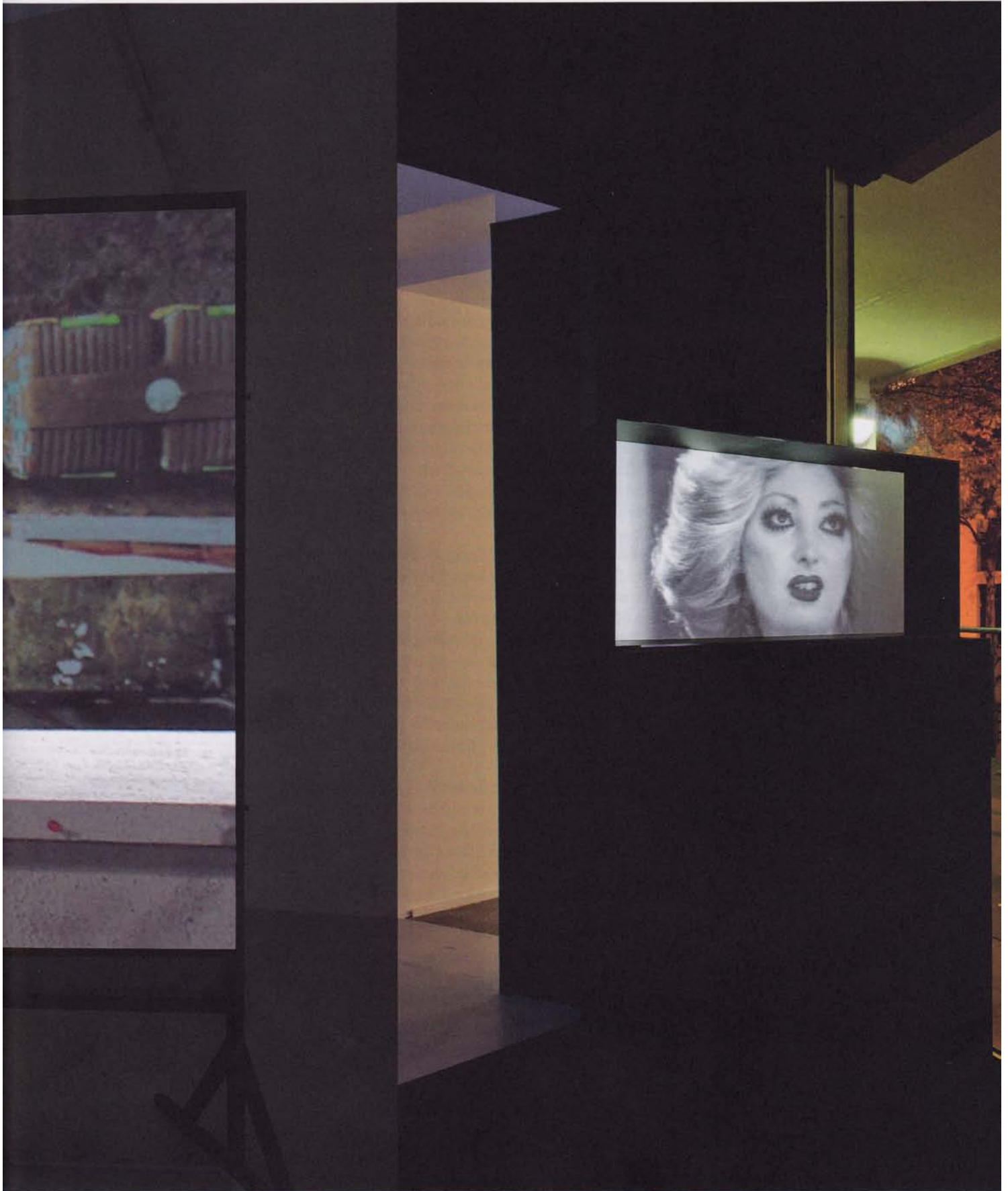


Brice Dellsperger *Bons Baisers d'Hollywood*



Brice Dellsperger
Body Double 29, 2010, 2'58"

Brice Dellsperger *Bons Baisers d'Hollywood*



Brice Dellsperger
Body Double 26, 2011, 6'08"



For the past two decades, French artist Brice Dellsperger (1972) has developed an oeuvre consisting of thirty video works under the name of *Body Double*, in which he investigates conceptual, social and formal tropes that inform cinema and spectatorship. With his practice, he voraciously cannibalizes and digests iconic movie-fragments of important directors like Brian De Palma, Alfred Hitchcock, Georges Lucas or Gus Van Sant. Every last vicissitude of the linear narratives of these films has been meticulously removed, so that in the end each one of these sequences seems to harbour within itself, and for itself, something immediately archetypal. The resultant works are arresting, both viscerally affecting and deeply cerebral, heavily informed by film and queer theory.

The act of doubling is among the work's central conceits; contending not only with issues of material and visual replication, but also with the duplicative nature of film itself. Dellsperger most often casts himself and/or the artist Jean-Luc Verna made up as women, in all roles. Certain elements – narrative chronology, characters' original gender identities – are frequently abandoned, while others – score, dialogue – remain intact. Each artwork is the drag-queen doppelgänger of its source: a dedicatedly faithful and wholly recognizable copy, but one that is forthcoming with its artificiality.

The content and the title of *Boudy Double* are direct references to De Palma's psycho-sexual thriller from 1984 of the same name, which skewers Hollywood through a depiction of its underworld double – the porn industry. With using *Body Double* as a title, De Palma also referred to his original source material: the use of surrogate actors and his own repeated use of three films by Alfred Hitchcock (*Rear Window*, *Vertigo*, and *Psycho*) as blueprints to build upon. Dellsperger's similarly imitative works are complex and unending mirrors, reflecting their own reflections ad infinitum.

Some words concerning the works that are included on these pages. *Body Double 29* is based on the American comedy-drama film *Postcards from the Edge* (1990, Mike Nichols). It is a painful (and hilarious) dubbing scene, run through twice in a row, as the actors swap parts back and forth between understudy and main character and thoroughly blur the distinction in the process. In *Body Double 30*, Dellsperger re-enacted a psychoanalysis session scene from *Dressed to Kill* (1980, De Palma) that was shot in the Wiesbaden Museum. Mirror effects in the exhibition space provide for the viewer to see himself included in the scene.

Brice Dellsperger *Bons Baisers d'Hollywood*



Brice Dellsperger
Body Double 30, 2013, 2'49"