



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

BRICE DELLSPERGER

Futurs intérieurs

EXHIBITION FROM JULY 5TH TO DECEMBER 14TH 2025

Curator: Benoît Lamy de La Chapelle



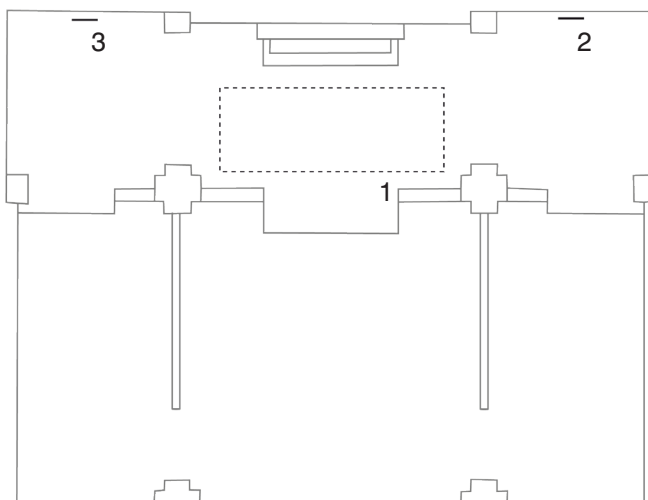
From Wednesday to Saturday, 2 p.m – 6 p.m and Sunday
11 a.m – 6 p.m.

Admission free.

Guided tour every Sunday at 4 p.m.

Brice Dellsperger was born in Cannes in 1972. He lives and works in Paris. Alongside his artistic practice, he is teaching at the École Nationale Supérieure des Arts Décoratifs since 2004.

The exhibition ***Futurs intérieurs*** features several **gouaches** on paper (2019-2025) and the video work ***Body Double 39*** (2024). The ***Body Double*** series, started by Brice Dellsperger in the mid-1990s, are **remakes of scenes from well-known films**. These remakes screened in the space, invoke the self-referentiality of the **video medium** and **cinema culture**. For the artist, the **double** is a favorite theme. It is for the artist at the center of reality, enabling emancipation through the **appropriation** and **misappropriation** of norms. His works question how our systems of thought are being shaped. Dellsperger's work resonate particularly in the architectural setting of the CAC – la synagogue de Delme, which also served as the setting for a fantasised Orient.



Ground floor

1. *Body Double 39*, 2024

After *Dead Ringers*, David Cronenberg (1988);
3-channel video installation, color, stereo, 12 min 44 sec.

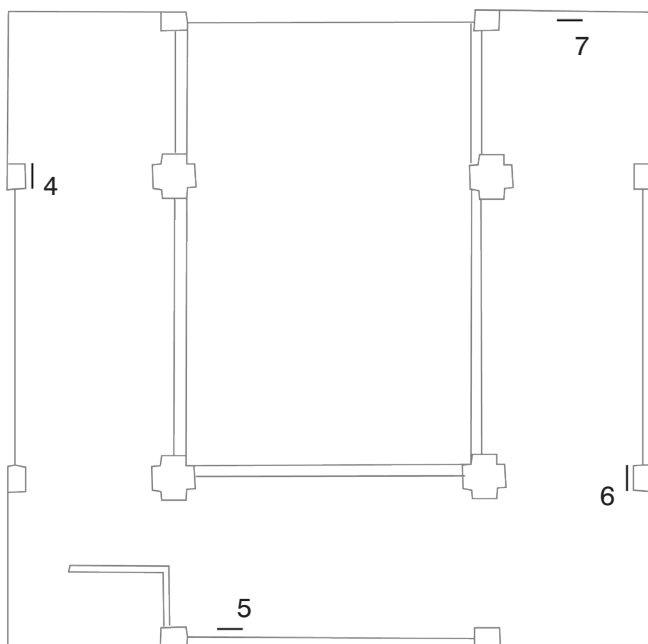
2. *Open Fire!*, 2025

Gouache on paper, 41,8x30 cm.

3. *Mighty Real*, 2023

Gouache on paper, 28 x 21 cm.

On the ground floor, the video work ***Body Double 39*** is staged with soundtrack, set and light that form an appealing whole. The three-screens installation surrounded by theatrical curtains shows a remake of movie director **David Cronenberg**'s psychological drama ***Dead Ringers*** (1988). Two twins with opposite personalities regularly swap their professional and romantic lives, until their game is disrupted by the arrival of a female figure. Brice Dellsperger reproduces a scene from the film filled with tension, using several actors who take turns playing the different roles. Behind the make-up and wigs, it is often a man who plays a woman. Through the cinematic dimension, inhabited by excessively disguised and made-up bodies, the artist pushes feminine and masculine ***clichés*** to their boundaries, freeing them from any constraint. By creating **timing intervals** in seemingly similar scenes, and by **multiplying the screens**, Dellsperger also questions the very components of the video media. The **imperfect repetition** that plays out between the three screens draws us into a contemplative state. The **cathartic power** of cinema is revealed at the same time as its **tricks**.



First floor

4. *Trannie*, 2025
Gouache on paper, 28x21 cm.

5. *TV Scene*, 2025
Gouache on paper, 28x21 cm.

6. *Landslide*, 2025
Gouache on paper, 8x20 cm.

7. *Angie said: "Meet me at the Met" featuring Alex Katz and Tom Palmore*, 2019
Gouache on paper, 13,5 x 23 cm.

The exhibition features several **paintings** by Brice Dellsperger. They also draw their inspiration from the **Hollywood cinema of the 1980s**. They represent icons dear to the artist's heart. In ***Open Fire!*** it's General Kala from Mike Hodges' *Flash Gordon*. In ***Mighty Real***, it's the singer Sylvester, nicknamed the 'Queen of Disco'. In ***Landslide***, the copy of a vinyl album cover's features the actress and singer Olivia Newton-John. In ***Trannie*** and ***TV Scene***, the artist reproduced the covers of eponymous queer¹ magazines from the 1980s. Finally, in ***Angie said: 'Meet me at the Met' featuring Alex Katz and Tom Palmore***², the artist painted a scene extracted from his *Body Doubles 15* – which is a remake of Brian De Palma's movie *Dressed to kill*. Dellsperger's **portraits** accentuate the make-up and costumes of his characters, highlighting the intertwining concepts of **role** and **identity**. Brice Dellsperger's work questions the production and place of images, sometimes over-mediatised to the point of kitsch³, which continue to fuel our imagination.

1- Queer: with the original meaning of 'strange'. It is now used by people in the LGBTQIA+ community who do not wish to define themselves by the traditional normative categories of gender and sexual orientation.

2- Met: abbreviation for the Metropolitan Museum of Art in New York. Alex Katz and Tom Palmore are two painters who are exhibited there.

3- Kitsch: aesthetic characteristic of works and objects, often widely distributed, whose dominant features are inauthenticity and overload, sometimes evoking bad taste.

PRACTICAL INFORMATION

CONTACT EDUCATIONAL SERVICE

Célestine Charlet

publics@cac-synagoguedelme.org

+33(0)3 87 01 43 42

The CAC will be open on Friday the 15th of August and Saturday the 1st of November 2025.

This exhibition is produced in partnership with Passages centre d'art contemporain in Troyes, as part of the French Ministry of Culture's *Mieux Produire Mieux Diffuser* program. The Passages art center presents the second part of this project with Brice Dellsperger, the exhibition *Quitte ou double*, from September 20 to December 13, 2025. The video *Body Double 39* was produced by the Dortmunder Kunstverein in 2024 for Brice Dellsperger's exhibition *Jalousies*, and was supported by the Fondation des Artistes, the CNAP, Panavision France and the association Trampoline.



The CAC – la synagogue de Delme obtained the label «Contemporary art center of national interest».

The art center is a member of DCA/association française de développement des centres d'art, Arts en résidence – French national network, BLA! association nationale des professionnel·le·s de la médiation en art contemporain and Plan d'Est – visual arts pole Grand Est.

